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PRINCESS'S THEATRE.—Having, on the occasion of his first essay [*Athen.* No. 1055], credited Signor Schira with power to improve, we were disappointed at finding his second opera, 'The Orphan of Geneva,' inferior to his 'Mina.' The new work contains little or no melody, as distinguished from phrases in bars which are every one's property,—no advance in its orchestral treatment;—and the only piece possessing a certain individuality is the effective unaccompanied *morceau* in the first *finale*, which, though very difficult, was well executed. In truth, the production is one to have been passed over in silence had not the audience resolved otherwise. More brilliantly received a new 'Barbiere' could not have been. So long as—and wherever—such welcomes are possible to such music, there is no chance for English—or for any—opera. Trash cannot be accepted as though it were treasure, without harm all round: and such pain as our open protest may give to Signor Schira is chargeable on his friends and the public,—not on any ill-will of ours. Of the *libretto*—an arrangement of an old melo-drama, 'Thérèse,' happily laid aside for many years past—we decline speaking. Miss Pyne sang with great steadiness, finish, and volubility. Her voice more than once sounded tired;—but how can it be otherwise after having sung six nights a week for four months? The other principal vocalists were Mr. Allen, Mr. Weiss, and Mr. Latter. The last gentleman articulates so clearly as to make it worth his while to nourish his limited voice with a view to *buffo* occupation. Let us hope that he or any one else thus "plotting" comicality may find better occupation than the *aria* with which Mr. Wynn favoured us,—in which *Cremorne* familiarities were set to *fade* Italian phrases. Yet this, too, got its rapturous encore.

May 4, 1850

The Late Signor Schira.

(London Musical Standard.)

Readers will be sorry to learn that Signor Francesco Schira died at his London residence on Monday night. He had only recently returned from Milan, where he had completed a new comic opera. Signor Schira was born at Malta in 1815, and was educated at the Milan Conservatory. In 1842 he came to London, here teaching many artists of eminence. He was successively conductor of the English opera season at the Princess', under Maddox; at Drury Lane (in 1844), under Bunn, and at Covent Garden. Under his direction many of the operas of Balfe, Wallace, G. A. Macfarren and others were produced. For the Princess' Theatre, he wrote "Mina," in 1845, and "Theresa," in 1850, which were performed with Miss Louisa Pyne in the chief parts. In 1863 his opera, "Niccolo di Lapi," was produced at Her Majesty's, with Titieni and Mme. Trebelli in the leading parts. His cantata, "The Lord of Burleigh," founded on Tennyson's poem, by Mr. Desmond Ryan, was written for the Birmingham Festival of 1873.

The lamented composer and teacher was a man of rare musical gifts. His devotion to teaching naturally led to his neglect of composition; this is, alas! a common story to tell of musical men. His rare faculty for impassioned melody; his admirable sense of proportion yet bold use of form; his intimate acquaintance with the voice, knowledge of the orchestral effects, and generally sound judgment as a writer, would, had he given more time to musical composition, produced results which could only have been anticipated by those who knew his exceptional talents. As a teacher of singing Signor Schira had long held an honored position in England, and his many pupils and many admiring friends will not forget him now. He lives here only by the memory of his works, and in the tender regard of those who claimed his friendship and recognized his great talents.

E. H. TURPIN.

THERÈSE

THE ORPHAN OF GENEVA,

AN
Opera

Written by

CHARLES JEFFERYS.

The Music by

F. SCHIRA.

Composer of

"MINA"

Ent. Sta. Hall.

Price 21/-

LONDON,

C. JEFFERYS, 21, SOHO SQUARE.

C

m. 274. 17

Allen A. Barron

Aug 14, 1894

OVERTURE TO "THE ORPHAN OF GENEVA."

Composed by F. SCHIRA.

ALLEGRO
con
SPIRITO.

8va.

ff >

Ped.

*

8va.

Ped.

*

8va.

ff

Moderato.

f Ped. * *pp* *f* Ped. * *pp* *pp* >

Ped.

*

Oboe.

Andante.

pp

Ped.

3

3

3

*

Overture 'Therese'.

4

a piacere. *ral.*



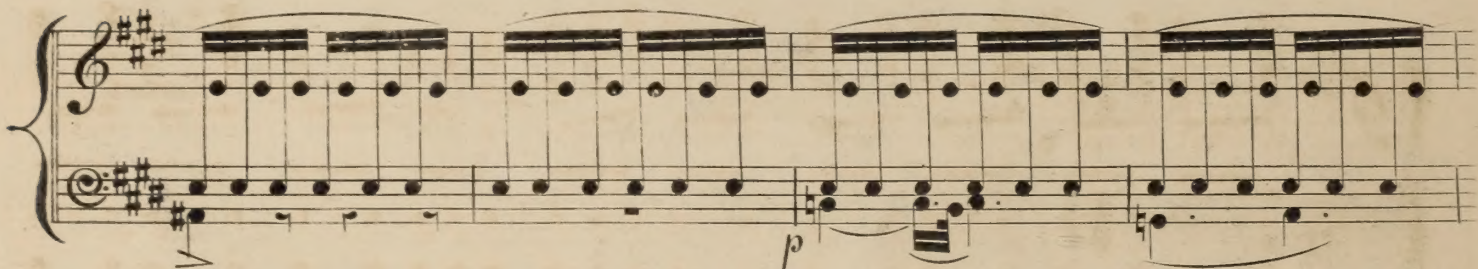
pp *Ped.* *** *dim.* *p* *pp*



Allegro. *sotto voce.* *pp* *sotto voce.*



p

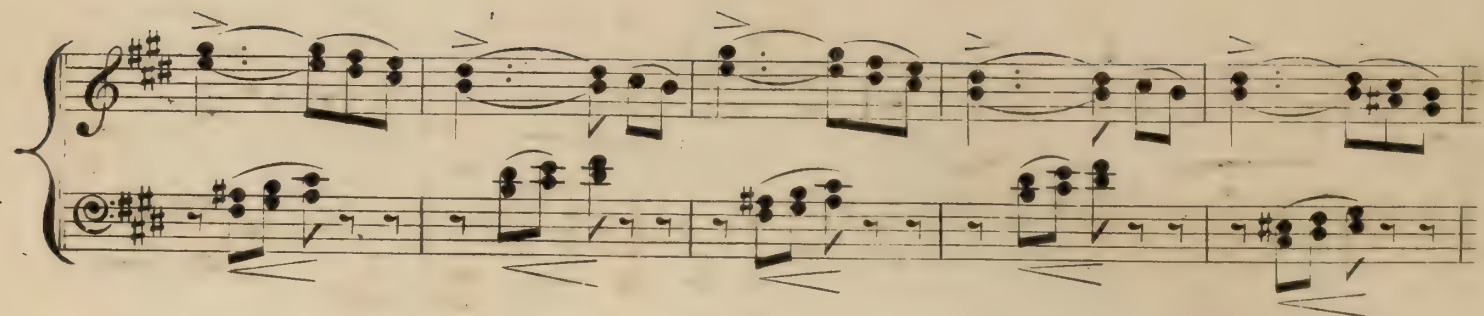


cres. *f* *dim.*

Overture "Therese"



The musical score consists of six systems of grand staves. The first system begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The music features a series of chords and single notes, with a forte (*f*) dynamic marking. The second system includes an 8va. (octave up) marking and a half note (h.) marking. The third system also features an 8va. marking and a half note marking, with a fortissimo (*ff*) dynamic and a pedal (Ped.) instruction. The fourth system starts with a fortissimo (*ff*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic. The sixth system continues the musical theme. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



Moderato.
Clarinetto. *rall.*

Third system of musical notation, clarinet part, measures 1-4. The music is in G major and 4/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. A piano (*p*) dynamic marking is present in measure 3.

Andante mosso. poco meno. con 8ves

Fourth system of musical notation, piano part, measures 5-8. The music continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present in measure 5. A pedal point (*Ped.*) is indicated at the end of the system.

Fifth system of musical notation, piano part, measures 9-12. The music continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present in measure 9. An asterisk (*) is placed below the first measure of this system.

Sixth system of musical notation, piano part, measures 13-16. The music continues with similar rhythmic patterns. A pianissimo (*pp*) dynamic marking is present in measure 13. A pedal point (*Ped.*) is indicated at the end of the system.

7
ritenuto. *più animato.* *cres: a poco a*
pp

poco *cres.* *ff*
Ped.

ff
Ped.

ff *ff* *10*
Ped.

Overture 'Therese'

1^{mo} tempo.

8

8^{va} *h.*

ff

f

ff

f

ff

p

p

cres.

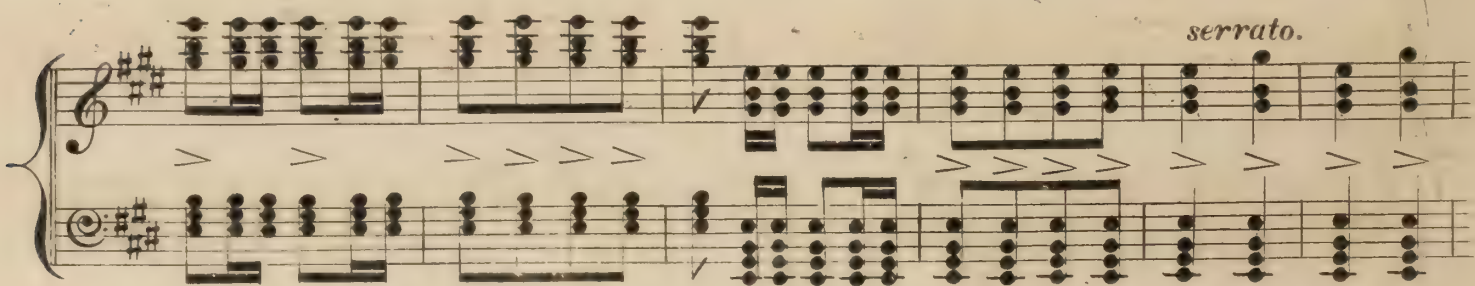
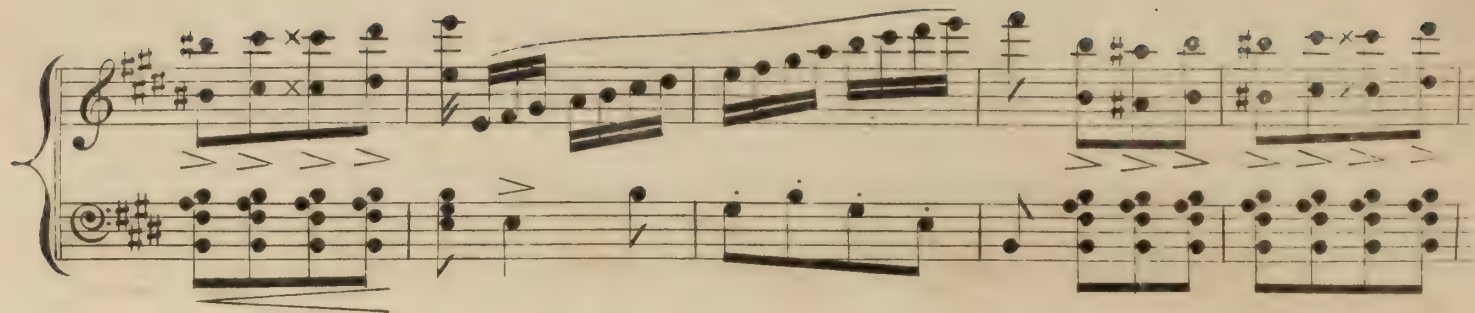
p *cres.*
Ped.

Maestoso. *pesanti.*
ff *8va bassa*
Ped.

pp *

pesanti.
ff *8va bassa*
Ped.

tenute. *ff* *Allegro con spirito.*



OPENING CHORUS.—“THERESE.”

Written by CHARLES JEFFERYS.

F. SCHIRA.

Allegro non troppo.

PIANO

FORTE.

f *f*

f *legato. p*

sotto voce. *pp*

cres: *f*

PICARD.

Great news, my friends, great news!

f

my friends, great news! great news! I've letters here; one for my-

f *p*

-self; and one for Mari-ette: To-day the Countess and the Count re-----

CHORUS.

turn:— And I've a letter for the Notary! The Notary?

PICARD. LEVINE

What think ye now, my friends, what think ye now? The Count will

a piacere.

wed, perhaps, with Mari-ette. It may be so! but mark me, mark me

ff *colla parte.*

a tempo. well! I say, great news! great news!

in tempo. f f f

LEVINE. I say, no more! no more! I'd give the

f p

world to see young Mari-ette Un--to the Count u--nited: Un--

to the Count united— She so fair! And he so good, so

p

(To female Chorus.)

good:— Long life and happiness Un to the Bride and

ff

Bridegroom:— happy pair!.....

PICARD.

happy pair! happy pair!.....

CHORUS. happy pair!.....

CHORUS. happy pair!.....

happy pair!.....

ff

Moderato.

CHORUS OF FEMALES.

sotto voce.

O! happy day! O! happy pair!

PIANO

dim: *pp*

O! happy day! O! happy pair!

FORTE.

pp

leggiere.

That joy that joy may bless their union, The heartfelt wish, the fervent pray'r

That joy may bless their union, The heartfelt wish, the fervent pray'r

pp

We breathe in sweet com_mu_nion. O! happy day!

We breathe in sweet com_mu_nion. O! happy day! O!

p

O! happy pair! O! happy pair! *dim:*
 happy pair! O! happy, happy day! O! happy day! yes,
 O! happy day! O! happy pair! That joy that joy may bless their u-nion,
 O! happy day! O! happy pair! That joy may bless their u-nion,
 The heartfelt wish, the fervent, fervent pray'r We breathe com-mu-
 The heartfelt wish, the fervent, fervent pray'r in sweet com-mu-

pp *p* *pp* *pp* *f* *p* *pp* *f* *pp*

[illegible]

ppp *sotto voce.*
 union. O! hap-py, happy day! yes may joy soon bless their u-nion.
pp
 union. O! hap-py, happy day! yes may joy soon bless their u-nion.

[illegible]

LEVINE. *Allegro.* *f* > O! happy day!

PICARD. O! happy day!

CHORUS. O! happy day! O! happy day! O! happy day! O! happy day!

PIANO *Allegro.* *f* *ff* *gva* O! happy day! O! happy day!

FORTE. O! happy day! O! happy day!

O! happy pair!

O! happy pair!

day! O! happy pair! O! happy pair!

day! O! happy pair! O! happy pair!

day! O! happy pair! O! happy pair!

O! happy pair! *p*

ff *pp* *cres:*

Opening Chorus, 'Therese'.

LEVINE coi 1^{mi} Tenori del Coro.*ff*

Love be their

PICARD coi 1^{mi} Bassi del Coro.

Love be their

cres.

Love be their

*ff**Ped.*

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

loadstar, Truth be their guide! yes, yes, truth be their guide; Health to the

ff

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride!

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride! Health,

Bridegroom, Joy to the Bride. Joy! joy! joy to the Bride!

ff

Opening Chorus. "Therese".

Health... to the Bride... groom, Joy... to the Bride, to the Bride!

Health... to the Bride! Health and

Health... to the Bride... groom, Joy... to the Bride, to the Bride!

Truth... be their guide, be their guide! Joy.... to the Bride!

Joy..... to the Bride!.....

Truth... be their guide, be their guide! Joy.... to the Bride! O! hap---py

day! O! hap---py pair! O! hap---py hap-----py day! O! hap---py

day! O! hap---py pair! O! hap---py hap-----py day! O! hap---py

day! O! hap---py pair! O! hap---py hap-----py day! O! hap---py

day! O! hap--py pair! O! hap--py hap--py pair! O! hap--py
 day! O! hap--py pair! Joy to the Bride, and
 day! O! hap--py pair! Joy to the Bride, Health to the
 health to the Bride-groom, Joy to the Bride! Joy, joy to the
 health to the Bride-groom, Joy to the Bride! Joy, joy to the
 Bride-groom Joy, joy to the Bride! Joy to the

pesanti.
Ped f

*dim:**p*

Bride! Health, health,

Bride! Health, health,

Bride! Health, health,

joy, joy to the Bride-groom, Joy, joy, joy, joy

joy, joy to the Bride-groom, Joy, joy, joy, joy

joy, joy to the Bride-groom, Joy, joy, joy, joy

to the Bride! Hap-py, hap-py day!

to the Bride! Happy, hap-py day! hap-py, hap-py

to the Bride! Happy, hap-py day! *gva* hap-py, hap-py

Happy, hap--py pair! Happy, hap--py day! happy, hap--py pair!

pair! Happy, hap--py day! happy, hap--py pair! Happy, hap--py

pair! *gva* Happy, hap--py day! happy, hap--py pair! Happy, hap--py *loco*

f

f Happy, hap--py day! happy, hap--py pair! Happy, hap--py

day! happy, hap--py pair! Happy, hap--py

day! *gva* happy, hap--py pair! *gva* Happy, hap--py

day! hap--py hap--py pair!... hap--py

day! hap--py hap--py pair!... hap--py

day! hap--py hap--py pair!... hap--py

ff

Allegro molto.

ff

24

pair! Health, health to the Bridegroom, Joy, joy to the Bride! Health,

pair! Health, health to the Bridegroom, Joy, joy to the Bride! Health,

pair! Health, health to the Bridegroom, Joy, joy to the Bride! Health

Allegro molto.

ff

health to the Bridegroom, Joy, joy to the Bride! Joy..... to the

health to the Bridegroom, Joy, joy to the Bride! Joy..... to the

health to the Bridegroom, Joy, joy to the Bride! Joy..... to the

Bride! Joy..... to the Bride! Joy..... to the

Bride! Joy..... to the Bride! Joy..... to the

Bride! Joy..... to the Bride! Joy..... to the

Opening Chorus, "Therese?"

fff

The musical score is arranged in five systems. The first system features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts begin with the lyrics "Bride!" and are marked with a forte (*ff*) dynamic. The piano accompaniment also starts with a forte (*ff*) dynamic and includes a "Ped." (pedal) marking. The second system continues the vocal and piano parts, with a *dim.* (diminuendo) marking above the piano staff and a *p* (piano) dynamic marking below it. The third system shows the piano accompaniment with *pp* (pianissimo) dynamics and a *morendo.* (morendo) marking. The fourth system continues the piano accompaniment with *ppp* (pianississimo) dynamics. The fifth system concludes the piece with a final forte (*ff*) dynamic marking.

THIS MUST BE THE MANSION.

RECITATIVE AND SONG.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

(Enter Carwin stealthily examining the grounds and looking

ADAGIO.

cautiously around, he enters through the gate of the iron railing.)

tremolo.

tremolo. dim. pp rall.

CARWIN.

This must be the mansion of the Com.tess de Morville:—

This must be the mansion. Recit.

pp

What, if this Ma...ri...ette should really be The...rese? Protected by the

Countess, and affianced to her son! No mat...ter, There...se, or Ma...ri...

...ette, by neither name shalt thou elude me longer. The Count may woo and win her

allegro.

love; in vain: Come what come may her *hand* shall yet be mine!

All? f

This must be the mansion. Recit.

SHE SHALL BE MINE.

S O N G .

MAESTOSO. *f* *p* *sotto voce.* *p legato.*

The piano introduction is in G major, 2/4 time, marked MAESTOSO. It begins with a forte (f) dynamic, featuring a series of chords and moving lines in both hands. The melody in the right hand is accented. The piece concludes with a piano (p) dynamic and a legato instruction.

CARWIN. *sotto voce.*

1. She shall be mine! she shall be mine! Tho' now by clouds o'er-
thro' our princely halls, And fix her ardent

The first system of the song features a vocal line and piano accompaniment. The vocal line is marked CARWIN and begins with a mezzo-forte (f) dynamic, followed by a piano (p) dynamic and a sotto voce instruction. The piano accompaniment is in G major, 2/4 time, with a piano (p) dynamic.

cast, 'Mid proud do-mains her heart shall be . . . For-get-ful of the
gaze On many a thing be-lov'd by her In Child-hood's hap-py

The second system of the song continues the vocal and piano accompaniment. The vocal line features a forte (f) dynamic and a mezzo-forte (f) dynamic. The piano accompaniment is in G major, 2/4 time, with a piano (p) dynamic.

sotto voce. *p*

past for-get-ful of the past. To
days in Childhood's hap-py days Her

The third system of the song continues the vocal and piano accompaniment. The vocal line is marked sotto voce and begins with a piano (p) dynamic. The piano accompaniment is in G major, 2/4 time, with a piano (p) dynamic.

bear an honour'd name, Therese, In lordly home be
star shall rise with daz...zling light, Where meaner beau...ties

thine, But I must share thy raptures too, . . She must, she shall be
shine; But I must share her raptures too, . . She must, she shall be

incalzando.

incalzando. *f*

p cres.

mine! she must she shall be mine.
mine! she must she shall be mine.

sotto voce rall: *tenuto.*

rall: colla voce. pp rall. *f*

1st time. 2nd Verse. 2nd time.

sotto voce. I'll lead her

p legato. *rall: pesanti.* *f*

Ped.

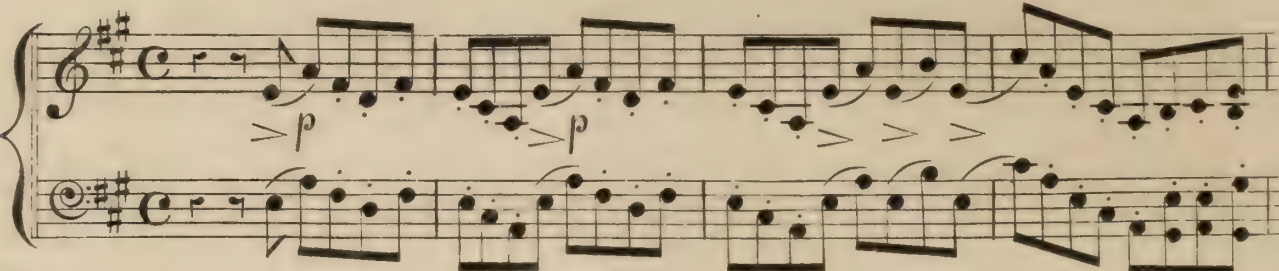
RECITATIVE AND AIR.

CARWIN AND PICARD.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ALLEGRO.



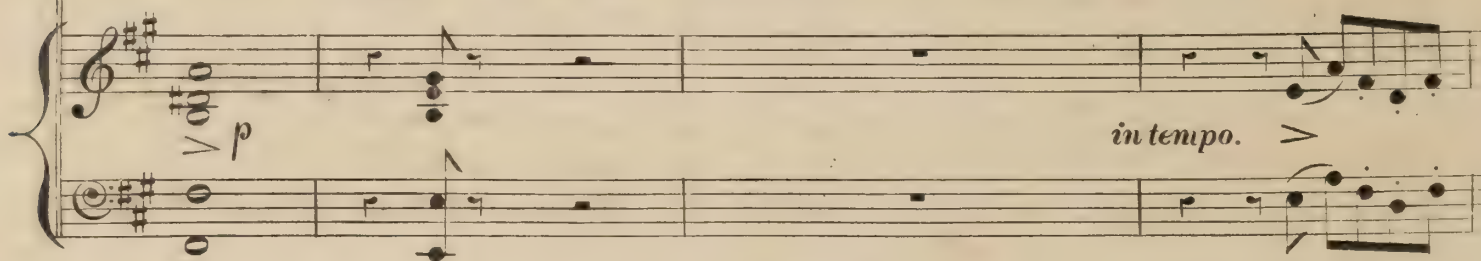
Recit.

PICARD.

CARWIN.

PICARD. (aside.)

A stranger? Good day, Friend! (Friend! well, that's familiar!)

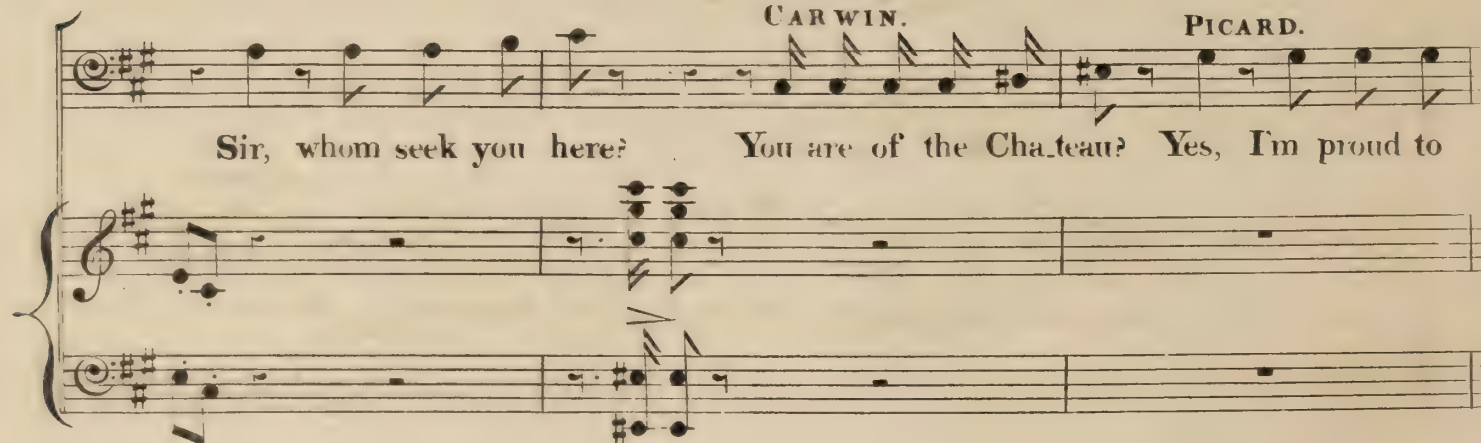


CARWIN.

PICARD.

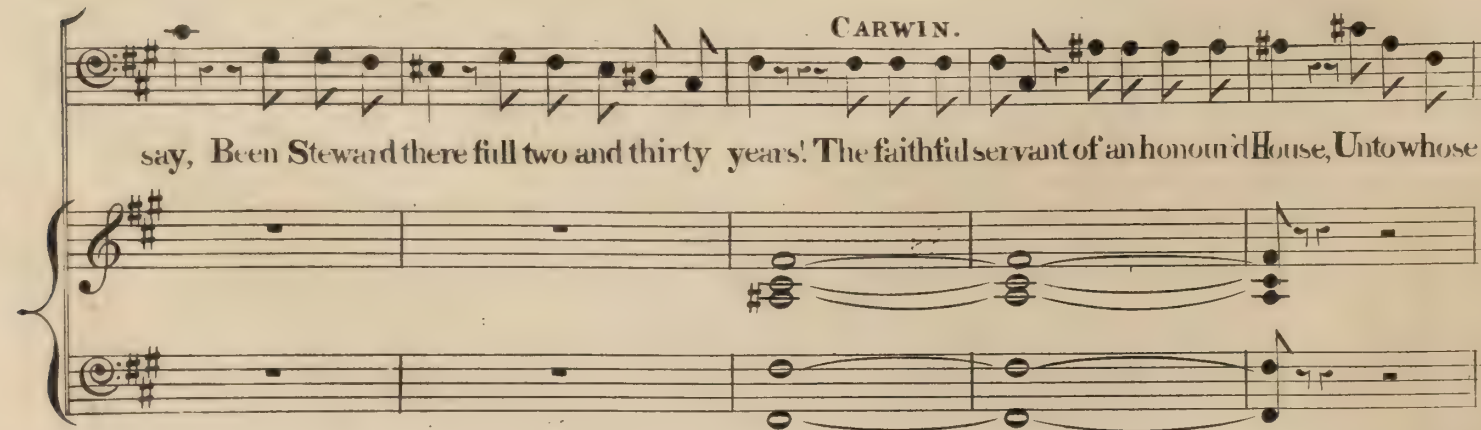
Sir, whom seek you here?

You are of the Chateau? Yes, I'm proud to



CARWIN.

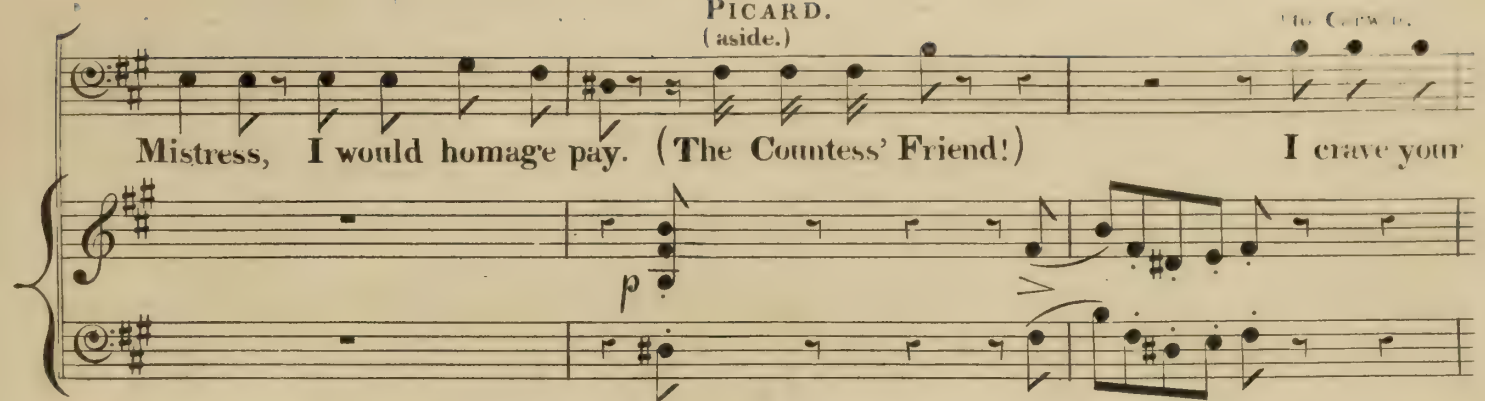
say, Been Steward there full two and thirty years! The faithful servant of an honour'd House, Unto whose



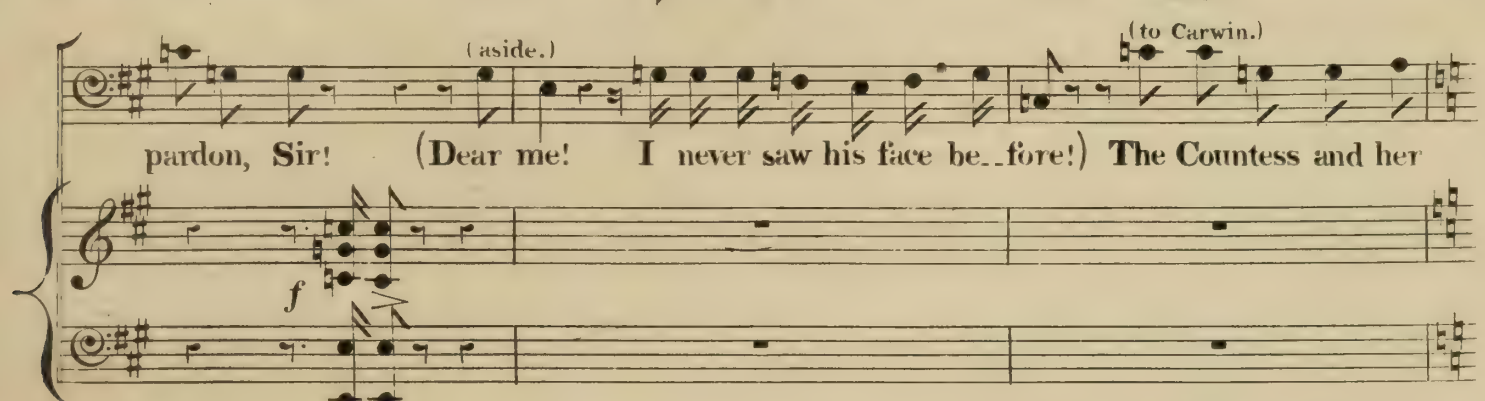
A Stranger!

31
PICARD.
(aside.)

Mistress, I would homage pay. (The Countess' Friend!) I crave your



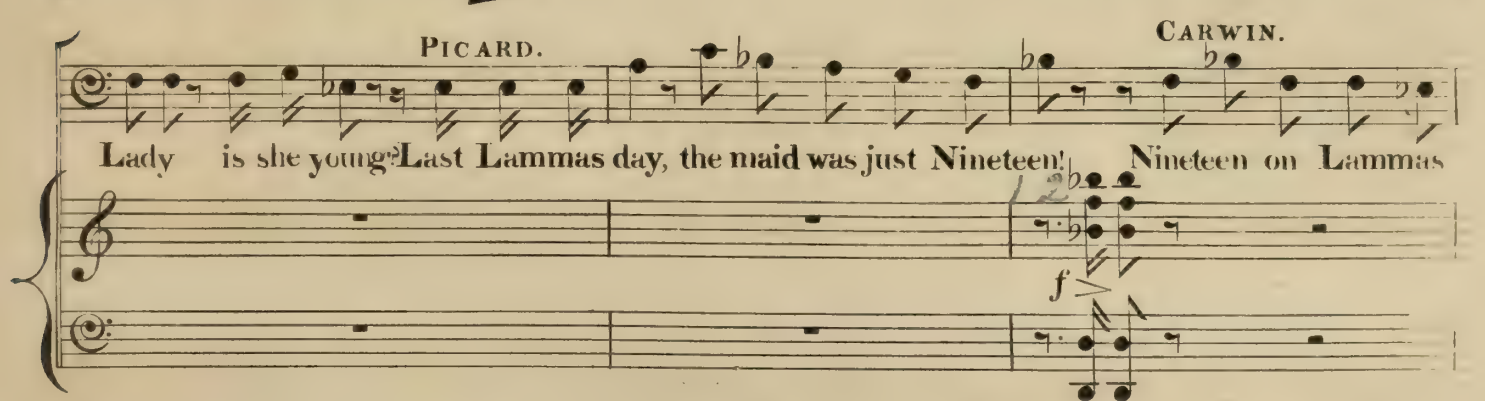
(aside.) pardon, Sir! (Dear me! I never saw his face before!) The Countess and her



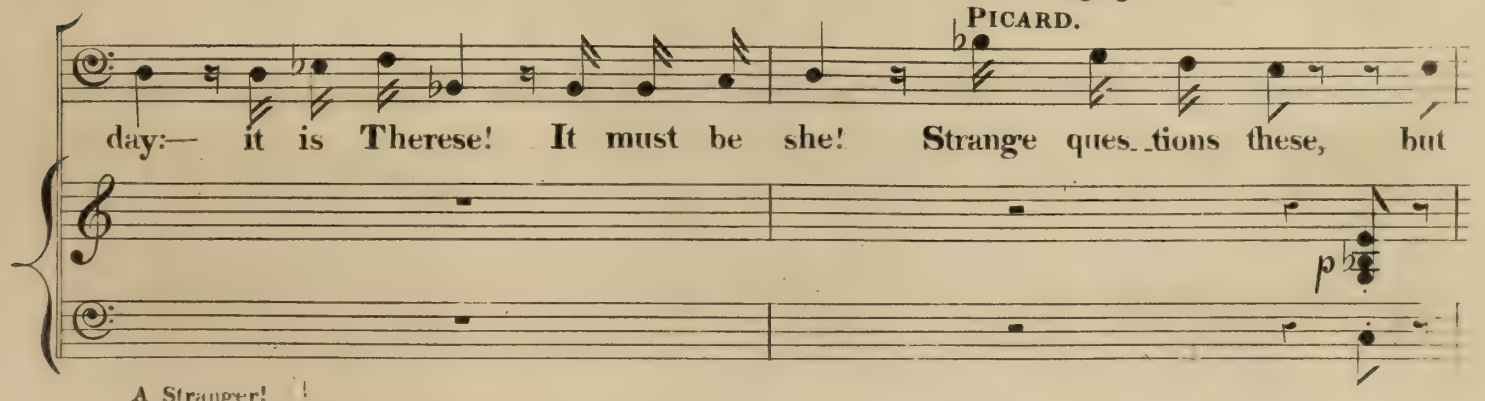
CARWIN. (catching at the name.) Son, to-day, re-turn:— But Maamselle Mariette will, Mariette! I've heard, sir, of this



PICARD. Lady is she young? Last Lammas day, the maid was just Nineteen! CARWIN. Nineteen on Lammas



PICARD. day:— it is Therese! It must be she! Strange questions these, but



A Stranger!

CARWIN.
(eagerly.)

he Is doubtless known to Mari_ette!

Tell me! what know'st thou of this Maiden's

Allegro. f

PICARD. (aside.)

his to-ry? By tel-ling what I know,— I may learn more!

B A L L A D

ANDANTINO.

PICARD: *dolce.*

In sor-ow she came to our Pas....tor's

In sorrow she came.

door,—The good man but saw that the Maid was poor; "O

Pi...ty," she cried, in an art.....less tone, "An Or...phan am

I,— in the world, a...lone!" "Ah! weep not, poor girl," the good

Pas....tor said, While his tears fell fast on the Maid...en's head, "Be

In sorrow she came.

hope-ful in sor-row, that joy that joy may come, And guide thee at

last to a happy, happy home! But did this Pastor ask not

whence she came, And why, toil worn and troubled, she thus

sought a stranger's pity? *dolce.*

A Stranger.

ritenuto.

tenuta.

dim.

CARWIN.

f

p

cres.

dim. p

2nd VERSE.

He look'd in her face, and he fan...cied there Truth

beam'd thro' the clouds of her dark des...pair; He question'd her

not, for *he* knew no wile, And judg'd from his own heart, *hers* free from

guile: That night to the Coun...tess he brought the

In sorrow she came.

Maid, And nev...er has kind_ness been more re.....paid: Be...

...lovd by us all, may she never ne_ever roam, But find here, for

ever, a happy, happy home!

In sorrow she came.

Recit. CARWIN. (half aside.) PICARD.

ALLEGRO. It is The-rese! it must be she! Be she! What mean you,

Sir? O nothing, nothing, Friend, accept my thanks! I'll call Miss Mari...

(going.) CARWIN. PICARD. (still going.) CARWIN. PICARD. CARWIN. (exit.)

ette: no! no! Whom shall I say? It matters not - But, Sir, I may return!

PICARD.

He, may re...

turn! A most mysterious gentleman!

(Enter Fontaine.) FONTAINE.

Adagio. Ha! most welcome, rev'rend Sir! Thanks, good Picard! Is Mariette

Allegro. PICARD. *Recit.*

here? my presence she re...quests. Good news! I said, good news! it must be

in tempo.

so! The Par-son and the Nota-ry! good news! I must pro...

(exit.)

vide my wedding suit! *Moderato.*

Recit. FONTAINE.

Poor Mariette, some fears disturb her still!

in tempo.

(looking at a letter.)

"She needs my counsel ere the Count returns?" She comes!

Allegretto.

(Enter Therese looking around cautiously and then running eagerly to Fontaine and kneeling.)

cres.

Ped.

Recit THERESE.

My Father! by that sacred name I yet have call'd you:—

Andante.

ne...ver more than now Did I need counsel from so true a

FONTAINE.

THERESE.
(giving letter to Fontaine.)

friend. Speak on, my child! hide not thy griefs from me: Ah, Sir!

(reproachfully.)
FONTAINE.

THERESE.

(embarrassed.)

I fear your anger! Mariette! I pray your pardon! Good

(Fontaine looks at letter.)

An...gels guide me!

tremolo.

pp

FONTAINE. handing the letter back to Therese smilingly

Is this a cause for tears? Cheer up, my

child! To me the Count de Morville's love was known:— The Countess, by con..

..sent_ing to this match. Pays fit_ting homage to thy virtues.

Allegro. ff

THERESE. (with great emotion.)

Ah!

rall un poco.

p

pp

A POOR UNFRIENDED OUTCAST.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ANDANTE ESPRESSIVO.

p *dolce e con anima.*

Ped.

dolce. THERESE.

1. A poor unfriended outcast, I
2. The mem'ry of your kindness Must

dim. *p*

trembling met thy sight; A keener pang now thrills me Than
other thoughts subdue, For tears of joy remind me How

*

A poor unfriended outcast.

This ballad may be had in the key of F.

più animato.

ought I felt that night:— Yet could you rend my
much I owe to you:— For...give ah, yes for....

più animato.

tenuto. dim. 1^{mo} tempo

bo...som, And lay each secret bare; You'd see, through all my
...give me, If, yielding to des...pair, My bo...som throb with

pp

f *Ped.*

tenuto. 3 a piacere.

sor.....row, all my sorrow, A pure heart a pure heart beating
sad.....ness throb with sadness A pure heart a pure heart still is

pp *colla voce.*

(Therese appears in great sorrow.)

there.
there.

p

Ped.

A poor unfriended antecast

(with surprise)
FONTAINE.

Good Ma-ri-ette, unfold this mystery!

Moderato. ff

THERESE. (hurriedly and with great

An Orphan girl, the love adopted

tremolo.

pp

(agitation.)

child Of childless mo-ther, in Ge-ne-va dwelt:

High

rank, unbounded wealth, unbounded wealth that mother own'd:—

She

died, and to her foster-child bequeath'd her rich pos_sessions:— she, un_hap-py

girl, of foul misdoing was ac_cus'd— the Will, 'twas said, was forg'd! In con-scious

in_nocence unquail'd she met the charge:— her Ad_vo_cate, her self ap-pointed

Counsel, Carwin, bribd By him install'd as Heir, basely betray'd The Orphan

child and there confess'd her guilt! A tale of horror! Why this story

ff *pp* *sotto voce.*

Ped. *

THUR:

child! The...rese! the law-made Felon, Poor The.rese!

adagio.

ff

Allo vivo.

pp

Ped.

Allegro.
Post horn.

FONTAINE.

Be firm, my child! The Count and Countess come! Be calm, com.

lento. *Andante.*

posed; And all may yet be well. Sign you this Contract; and when ev'ning

in tempo.

Andante. *pp*

falls I'll speak with you a gain: till then, fare well.

pp

(he raises her and leaves the Stage.)

dim sempre.

leg: *rall.* *pp*

C H O R U S .

Music by F. SCHIRA.

ALLEGRO
MODERATO.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *ALLEGRO MODERATO*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with the lyrics "Wel... come! Happy and". The score includes various dynamics such as *p*, *pp*, *cres.*, *f*, and *ff*, as well as *sotto voce* and *Ped.* (pedal) markings. The piano part has a complex texture with many sixteenth notes. The vocal part is written for a single voice, with lyrics in English.

sotto voce. pp

cres.

cres. a poco.

cres.

f

ff

Ped.

Ped.

C H O R U S .

Wel... come!

Wel... come!

Happy and

Wel... come!

Happy and

8va.

Chorus. Schira.

Happy and light shall our song be to
 light shall our song be to day
 light shall our song be to day

day For the joy of our
 For the joy of our hearts shall be heard in our lay
 For the joy of our hearts shall be heard in our lay

hearts shall be heard in our lay: shall be heard in our
 For the joy of our hearts..... shall be
 For the joy of our hearts..... shall be

Chorus. Schira.

staccato.

lay. Sing! sing!

heard in our lay. Sing! sing!

heard in our lay. Sing! sing!

f *p*

sing! till the echos the echos above Give voice to the

sing! till the echos the echos above Give voice to the

sing! till the echos the echos above Give voice to the

p *>*

wel...come, the wel...come, the wel...come of love.

wel...come, the wel...come, the wel...come of love.

wel...come, the wel...come, the wel...come of love.

p *>*

come welcome home Give voice, give voice
come wel come home Give voice, give voice
of love wel...
come welcome home wel come of love
come welcome home wel come of love hap py
come of love
hap py shall our song be to day happy
hap py shall our song be to day happy
hap py shall our song be to day happy

shall our song be to day hap-py, hap-py be our
 hap-py shall our song be to day hap-py, hap-py be our
 shall our song be to day yes, be our

staccato.
 song to day... Sing! Sing! sing! till the
 song to day... Sing! Sing! sing! till the
 song to day... Sing! Sing! sing! till the

e-chos, the e-chos a-bove Give voice to the wel... come, the
 e-chos, the e-chos a-bove Give voice to the wel... come, the
 e-chos, the e-chos a-bove Give voice to the wel... come, the

53
un poco più animato.

wellcome, the wellcome of love Sing! sing! till the e...chos a...

wellcome, the wellcome of love Sing! sing! till the e...chos a...

wellcome, the wellcome of love Sing! sing! till the e...chos a...

f

bove Give voice, give voice to the wel...come

bove Give voice, give voice to the wel...come

bove Give voice, give voice to the wel...come

ff
8va

wel...come of love the wel...come of love the

wel...come of love the wel...come of love the

wel...come of love the wel...come of love the

Chorus, Schira.

Recit. **COUNT.** **THERESE.**

Dear Ma-ri-ette! A welcome home, my friend!

lento. *p*

(kneeling to the Countess.) **COUNTESS.**

My benefactress, and protectress; here, Behold me at thy feet! Nay, rise, my

p

COUNT. **THERESE.**

Child! Dear Ma-ri-ette, these tears re-proach me! No! Ah! no! my

lento. *p*

COUNT. *rall.* *colla voce.*

kind, my good and generous friend. With heart—felt joy I greet thee!

AH! WHAT JOY TO HEAR.

AIR AND QUARTETT.

Words by CHARLES JEFFERYS.

Music by F. SCHIRALDI.

COUNT. pp dolce.

LARGHETTO. Ah! what joy to hear

From the lips I love, Words of wel... come

dim. pp sweet as thine; Words now doubly dear,

Since to me they prove, All, all I hop'd for

Ah! what joy to hear.

Ah! what joy to hear.

Another Edition in C.

shall be, shall be mine All

dolce. I hop'd for shall be mine.

dim. *pp*

THERESE. *sotto voce.* Joy is but a dream, but a

COUNTESS. Joy a lone should beam On thy

COUNT.

PICARD. Joy a lone should beam On her

PIANO
FORTE.

Ah! what joy to hear.

dream So soon it fades a way:—
 bri dal day; Smile as thou art wont, And
 bri dal day; Smiles, hap py smiles
 Hope too is fleet ing as the flow'rs of May.
 chase these tears, chase these tears a way.
 now should chase her tears a way.
 Ah! what joy to hear.

f *p* *pp* *rall.* *colla voce.*

The musical score is written for a voice and piano. It consists of several systems of staves. The vocal part is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *colla voce.* (with the voice). There are also phrasing slurs and a *rall.* (rallentando) marking. The lyrics are: "dream So soon it fades a way:—", "bri dal day; Smile as thou art wont, And", "bri dal day; Smiles, hap py smiles", "Hope too is fleet ing as the flow'rs of May.", "chase these tears, chase these tears a way.", "now should chase her tears a way.", and "Ah! what joy to hear."

COUNT.
dolce

In thy gentle eyes Tho' a teardrop gleams,

Joy unclouded soon will shine:

dim. pp

All thy heart can prize; In thy brightest dreams

All thou canst hope for, All, shall be thine

Ah! what joy to hear.

sotto voce.
would Hope were
Joy shall be
dolce.
All thou canst hope for shall be thine.
joy may be
dim. p
mine could I for get the
thine Joy shall be thine, joy be
All thou canst hope for shall yet be
thine joy may be thine: be
p
Ah! what joy to hear.

Past! Joy is a dream Too bright, too

thine; And in its bright ness thou shalt for

thine: yes! all thou can'st hope for

thine, joy may be thine: joy may be

bright to last

--get the *dim. pp lunga.* past

. . . shall yet be thine!

thine, be thine!

Ah! what joy to hear.

dim. pp *morendo.* *f* *Ped. pp*

COUNTRESS.

Recit:

Moderato. Enough, my child! up_on this happy

PIANO
FORTE.

f

day Re-ceive a Mo-ther's bles-sing.

Moderato.

(Enter Notary)

(to the Notary.)

Welcome,

(to the Count.)

Sir. The contract with thine own lov'd Ma-ri-

1 2

- ette

Maestoso.

f

Segue
Finale.

FINALE.

THERESE.

(starting but in a subdued voice)

O heav'n Carwin here

PIANO
FORTE.

Maestoso.

CARWIN.

Ah, not that name - not that name in mercy

Carwin and The_rese

mer - - - cy

Then be mine! yes, be mine!

p

(Fontaine enters on the opposite side) (screaming with anguish)

Ah! my

or worse than death a - waits thee

(she falls into Fontaine's arms)

fa - - ther, save, O save me!

COUNTESS.

What mys - te - ry is

ff

COUNT. (assisting Fontaine in supporting Therese)

this?

Ma-ri-ette!

my

CHORUS.

What mys-te-ry is this?

What mys-te-ry is this?

What mys-te-ry is this?

life! my Ma-ri-ette!

FONTAINE.

A - - - las!

(Therese rushes towards Carwin)
and throws herself at his feet.

a piacere.

(approaching Carwin)

Ah, no! ah,

What seek you here, sir,

COUNT.

my Mari_ette

CARWIN.

not Mari_ette! but -

p

colla parte.

à piacere. (kneeling at the feet of Carwin)

no

I will obey you! *ALLEGRO.*

8va

ff ALLEGRO.

a tempo.

colla voce

a tempo.

LENTO. p

ff

Ped.

pp

sotto voce. dim.

pp

SESTETTE AND CHORUS. "THERESE."

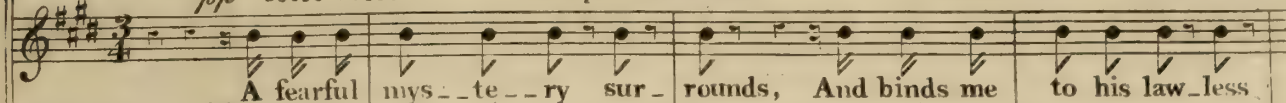
F. SCHIRA.

Andante Sostenuuto.

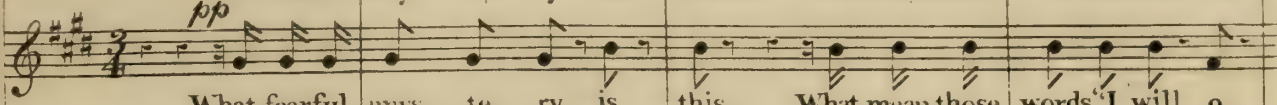
pp sotto voce.

sempre crescendo.

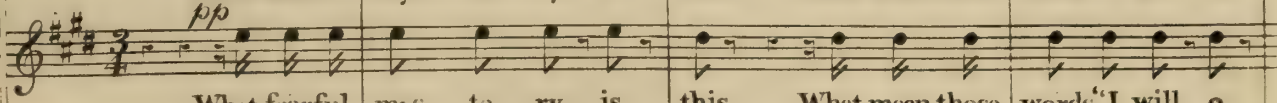
THERESE.



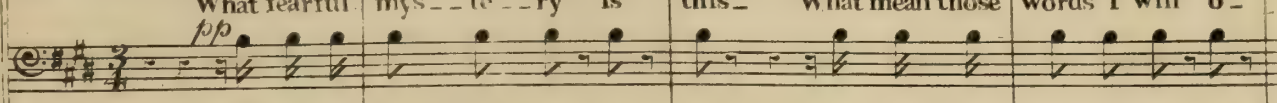
COUNTESS.



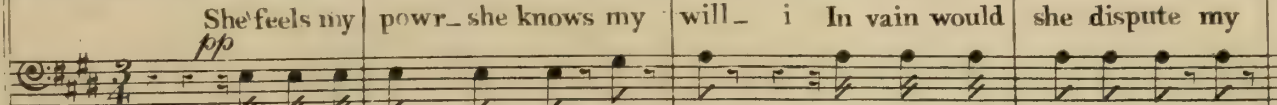
COUNT.



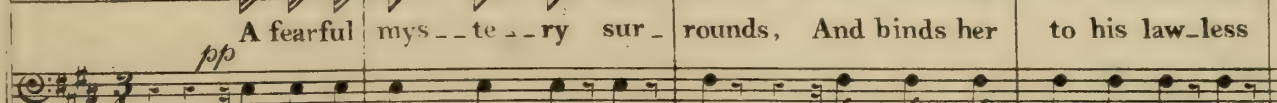
CARWIN.



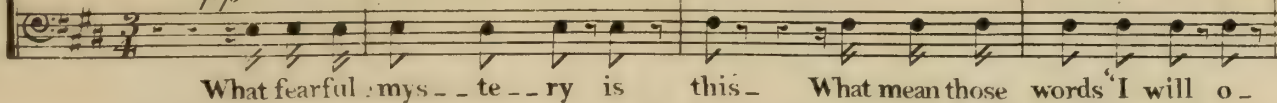
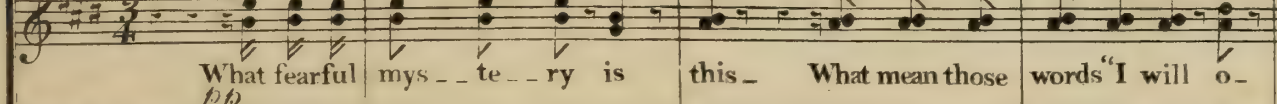
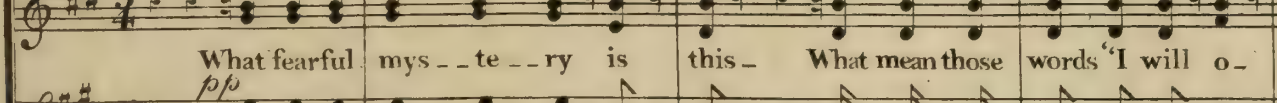
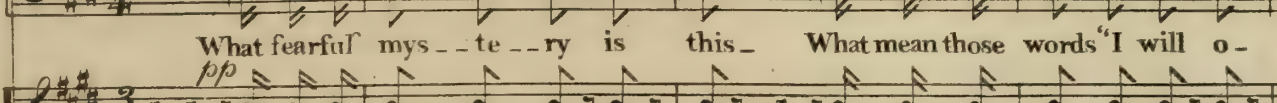
FONTAINE.



PICARD.



CHORUS.



sway: Appall'd I stand, affrighted shrink, Yet his com-mands I must o-bey:.....

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

sway: Appall'd she stands, affrighted shrinks, Yet my com-mands she must o-bey, she must o-

sway: Appall'd she stands, affrighted shrinks, Yet his com-mands she must o-bey, she must o-

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

-bey? Appall'd she stands, affrighted shrinks, And yet she yields un-to his sway, unto his

..... I must o_bey!

sway, his sway. What fearful mys_te_ry is this_ What mean those

sway, his sway. What fearful mys_te_ry is this_ What mean those

_bey, o_bey. She feels my pow'r_she knows my will_ In vain would

_bey, o_bey. A fearful mys_te_ry sur_rounds, And binds her

sway, his sway. What fearful mys_te_ry is this_ What mean those

sway, his sway. What fearful mys_te_ry is this_ What mean those

sway, his sway. What fearful mys_te_ry is this_ What mean those

sway, his sway. What fearful mys_te_ry is this_ What mean those

sotto voce. Ah! And binds me to.... his law_less sway, his law_less

words 'I will o_bey'? Ah! Appall'd she stands! affrighted

words 'I will o_bey'? Ah! Appall'd she stands! affrighted shrinks, And yet she

she dispute my sway: No! Ap_pall'd she

to his law_less sway: Ah! Appall'd she stands! affrighted shrinks, Yet his commands

words 'I will o_bey'? Ah! Ap_pall'd she stands! af__

words 'I will o_bey'? Ah! Ap_pall'd she stands, af_frighted shrinks, And yet she

words 'I will o_bey'? Ah! Appall'd she stands, af_frighted shrinks, And yet she

sway:- Ap-pall'd I stand- affrighted shrink, Yet.... his commands, his com-

shrinks, And yet she yields unto his

yields un--to his sway. And yet she yields unto his sway, un--to his

stands, affrighted shrinks, Yet my com--mands she must o-----

she must o--bey, Yet his commands she must obey, she must o--bey, o-

-frigh-----ted shrinks, And yet she yields un----to his

-pall'd she stands!..... af-

yields un-to his sway. Appall'd she stands, affrighted shrinks, affrigh----ted, af--

yields un-to his sway. Appall'd she stands, affrighted shrinks, affrigh----ted, af--

mands..... I must o--bey..... Yet his com-mands..... I must o--bey, must o--

sway. And yet she yields un--to his sway. And yet she yields un--to his sway, his

sway. And yet she yields un--to his sway. And yet she yields un--to his sway, his

-bey! Yet my commands she must, she must o----bey! Yet my commands she must o--

-bey. Yet his commands she must o----bey. Yet his commands she must o--

sway. And yet she yields un--to his sway. And yet she yields un--to his

-frigh- ted shrinks, And yet she yields un-to his sway. And yet she yields un--to his

-frigh- ted shrinks, And yet she yields un-to his sway. And yet she yields un--to his

-frigh- ted shrinks, And yet she yields un-to his sway. And yet she yields un--to his

-frigh- ted shrinks, And yet she yields un-to his sway. And yet she yields un--to his

incalzando un poco. **70** *dim.* *1^{mo} tempo.* *ff* *incalzando p cres*

_bey, Yet his com_mands I must o---bey, I must o---bey, his com-
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet she yields, un---to his sway, un---to his sway, And yet
 _bey! Yet my com_mands she must o---bey! she must o---bey! Yet my
 _bey; Yet his com_mands she must o---bey, she must o---bey, Yet his
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet she yields un---to his sway, un---to his sway, And yet
 sway, And yet *incalzando cres:* *ff* *pp* *pp* *incalzando e*
 sway, And yet she yields un---to his sway, un---to his sway, And yet

f *pp* *1^{mo} tempo* *sotto voce*

_mands, his com_mands I must, I must o---bey.
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway: *vibrate.*
 com_mands she must o---bey, she must o---bey! Yet my com_mands she
 com_mands she must o---bey, she must o---bey.
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway:
 she yields un---to his sway, un---to his sway: *vibrate.*
 she yields un---to his sway, un---to his sway: And yet, and yet she
rinforzando. *f* *pp* *f*

ff I must o--- bey.

ff un-to his sway.

ff un-to his sway. *sotto voce.* *dim: e rall.*

must o bey, she must, she must o--- bey! Yet my commands she must o bey, she must o---

ff she must o--- bey.

ff un-to his sway.

ff un-to his sway.

ff un-to his sway.

yields unto his sway, un--- to his sway.

Largo. pp sotto voce. rall: ppp

pp I must o--- bey.....

pp an--- to his sway.....

pp un--- to his sway.....

p bey! *pp* she must o--- bey!.....

pp she must o--- bey.....

pp un--- to his sway.....

pp un--- to his sway.....

pp un--- to his sway.....

Largo. pp sotto voce. ppp

un--- to his sway.....

CARWIN.

Allegro giusto.

Come, then

PIANO
FORTE.

COUNT. (interposing passionately)

She shall not

And I will keep my word a - way a - way !

hence! no! (handing a paper from his breast to the Countess)

CARWIN.

Then all is over: — Read, — unmask the profligate!

(Countess looks at the paper.)

COUNTLESS. (gives the paper to the Count.)

O horror! wretched girl, away!

COUNT.

ah,

(looking at the paper)

no!

This is some demon plot

pp

pp

DUET.
"I'LL NOT BELIEVE."

Words by CHARLES JEFFÈRY'S.

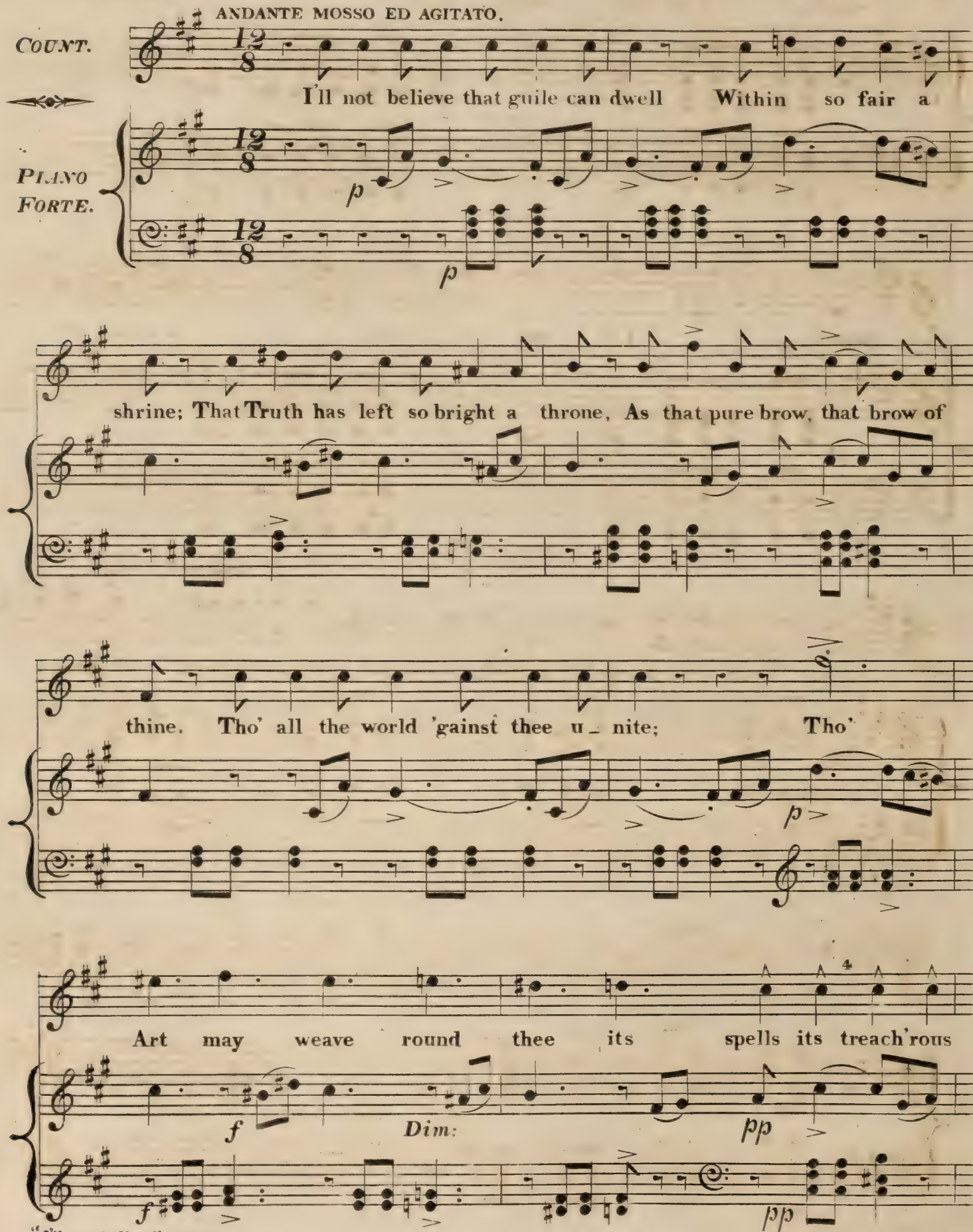
Music composed by F. SCHIRA.

ANDANTE MOSSO ED AGITATO.

COUNT.



PIANO
FORTE.



I'll not believe that guile can dwell Within so fair a

shrine; That Truth has left so bright a throne, As that pure brow, that brow of

thine. Tho' all the world 'gainst thee unite; Tho'

Art may weave round thee its spells its treach'rous

"I'll not believe"- Schira.

spells, - Tho' Art may weave a-round thee,

still I'll not be - lieve. I'll not be -

- lieve. Its treach'rous spells tho' art may weave, I'll not believe! I'll not be -

lieve! no! no! no! no! I'll not be - lieve. I'll not be -

"I'll not believe" Schira.

stentate.
dimin: *LENTO* *a piacere:* *rall:*
p *pp* *colla voce.*

*meno mosso.**Dolce.*

I'll not de - ceive thy trusting heart, Our

- lieve.

sotto voce assai.

pp

Ped:

tend'rest ties are o'er, Our tend' - - rest ties are

f *Dim:* *pp*

f *pp*

o'er: Our ties are o'er: Time must re - store my injur'd

Dim: *pp* *ppp*

fame, my fame, ah. > my fame, Tho'

p *f* *Dim:*

"I'll not believe" Schira.

Dim:

I..... may be no more, may be no

pp

animandosi. incalzando sempre.

more. By all the world despis'd, re - vild: If

animandosi. incabrando.

rall: Dim: pp Dolcissimo.

thou wilt still be - - - lieve That

con abbandono.

pp mo tempo.

Dolce.

I am, what I am in truth I'll not deceive. I'll not de -

I'll not believe that guile can dwell that guile can

pp

Ped:

"I'll not believe" Schira.

ceive that I am what I am, what I am, I am in

dwell Within so fair a shrine so fair a

pp

sotto voce.

pp truth I'll not de-ceive thy trus-ting heart, Our tend'-rest

pp shrine I'll not be-lieve that guile can dwell Within so

pp *sotto voce*

Ped:

p ties Our tend'rest ties are o'er, are o'er I'll not de-

p fair With-in so fair a shrine a shrine I'll not be-

pp

"I'll not believe"-Schira.

pp

- ceive thy trus - - - ting heart Our tend' - - rest

- lieve that guile can dwell With - in so

Dim: *Recit:* *Declamato.*

ties Our tend'rest ties are o'er, are o'er. I'll not de

fair With - in so fair so fair a shrine.

tremolo.

Pausa. 1^o tempo. *ff*

- ceive. no. I'll not de - ceive. I'll not de -

Ma - ri - ette. I'll not be -

fortissimo.

- ceive thy trusting heart Our tend'rest ties are o'er are

- lieve that guile can dwell Within so fair so fair a

ff *fortissimo.*

Ped:

vibrate. *LENTO.* *sotto voce.*

- o'er I'll not de-ceive I'll not de-ceive *pp* I'll not de-

shrine I'll not be-lieve I'll not be-lieve I'll not be-

LENTO. *colla voce. ppp*

ff *ppp*

ff - ceive

ff - lieve

1^{mo} tempo. *Pesanti.*

ff *ff* *8^{va} basso*

Ped:

"I'll not believe" Schira.

Allegro giusto.

THERESE. *a -*
I am The -

COUNT. Art thou The - rese?

Allegro giusto.

PIANO
FORTE. *ff*

piacere

- rese, but I am in - no - cent!

a tempo.

colla voce. *ff*

ff

(Carwin slowly and malignantly approaching -
Therese and taking her hand which she passively yields)

CARWIN.

Therese, — the art - less Or - phan of Ge - neve! This

p

lit - - tle hand pos - - sess'd a won - drous skill: — The Forger's

cres:

cres:

crime must have due punishment

FONTAINE. (indignantly to Carwin.)

Unmanly knave to taunt a woman

(turning to all)

thus! My life up - ont, she is not guilty! Whence, and

(to Carwin)

(to Fontaine)

Ah! my friend, 'tis

wherefore came you hither?

Car - - win !

O bit - ter day!

she is not

my friend !

O bitter day! remove her from my

guil - - ty!

f

Ah! ...

sight! ...

Ah! ...

Ah! ...

ff

Ped: *ff*

ff

ff

CHORUS.

ALLEGRO ALLA BREVE.

A - way vile traitress!

A - way vile traitress hence away

f

a - way - - - - - vile traitress hence a - way - - - - - a -
 hence, away! vile - traitress! hence, a - way! a -
 vile traitress! hence, a - way! a -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The piano part features a series of chords and a melodic line in the right hand, with a forte (f) dynamic marking.

- way!
 - way! And hide - - - - -
 - way, And hide - - - - - thy guil - ty form from day.

The second system of the musical score continues the vocal and piano parts. The top staff has the lyrics "- way!". The middle staff has the lyrics "- way! And hide - - - - -". The bottom staff has the lyrics "- way, And hide - - - - - thy guil - ty form from day." The piano accompaniment continues with a similar melodic and harmonic structure.

O
 I'll
 She
 I'll
 O

And hide thy guilty form from day from day Let
 thy guilty form from day And hide thy guilty form from day Let
 And hide thy guilty form from day Let

bit . . . ter day! O rue . . ful hour! Thou must es . . . cape this Sy . . ren's
 not be . . lieve the bit . . ter taunt; Vile Mons . . ter! from my sight, a . .
 feels my pow'r she knows my will In vain would she dis . . pute my
 not be . . lieve the bit . . ter taunt; Vile Mons . . ter! from my sight, a . .
 bit . . . ter day! O rue . . ful hour! Thou must es . . . cape this Sy . . ren's

mur . . ky night a lone be . . hold The Vic . . tim fall'n
 mur . . ky night a lone be . . hold The Vic . . tim fall'n
 mur . . ky night a lone be . . hold The Vic . . tim fall'n

pow'r Hence forth in vain her spells she'll weave; My
 vaunt! Go, heartless fiend: go, get thee hence: My
 sway Ap-pall'd she stands af-fright-ed shrinks Yet
 vaunt! Go, heartless fiend: go, get thee hence: My
 pow'r Hence forth in vain her spells she'll weave; Ah!
 the Slave of Gold! Let mur-ky night a lone be-hold The
 the Slave of Gold! Let mur-ky night a lone be-hold The
 the Slave of Gold! Let mur-ky night a lone be-hold The
 By all the world des-
 son! my son! these horrors leave these horrors leave. my son!
 life up-on her in-no-cence her in-no-cence! Monster! monster
 my com-mands she must o-bey she must o-bey she feels my pow'r
 life up-on her in-no-cence her in-no-cence! Ill not be-lieve the bit-ter
 would he now these horrors leave these horrors leave. O bit-ter day! O rue-ful
 Vic-tim fall'n the Slave of Gold! the Slave of Gold a-
 Vic-tim fall'n the Slave of Gold! Slave of Gold! a-way
 Vic-tim fall'n the Slave of Gold! the Slave of Gold! away. the Slave of

--pis'd re...vild If thou, if thou wilt still
 my son! my son! my son! these hor...
 from my sight, a...vaunt! a...vaunt! vile Mons...
 she knows my will my will she feels my will yes
 taunt; Vile Monster! from my sight, a...vaunt! vile Monster!
 hour! He must es...cape this Syren's pow'r this Syren's
 --way a...way a...way a...way a...way
 the Slave of Gold! a...way a...way a...way vile trait'ress
 Gold! a...way a...way vile vile trait'ress vile trait'ress
 be...lieve That I am, what I am in
 --rors leave. My
 --ter go. I'll not be...lieve... the bit...ter taunt; Vile
 she knows my will she feels my pow'r She knows my
 a...vaunt! a...vaunt! I'll not be...lieve the bit...ter
 this Syren's pow'r O bit ter day! O rue...ful
 hence a...way trait'...ress
 a...way a...way trait'...ress
 a...way a...way trait'...ress

truth, I'll not de...ceive

son! ah! my son!

Monster! from my sight, from my sight, a...vaunt!

will, Appall'd she stands af...

taunt; Vile Monster! from my sight, a...vaunt Go, heartless fiend: go,

hour! He must es...cape this Syren's pow'r Henceforth in vain her

vile traitress hence a...way a...way And

vile traitress hence a...way a...way And

a...way a...way And

stringendo.

My son! these hor...rors leave Henceforth in

My life up...on her in...no...cense go, heartlee

...fright...ed shrinks Yet my com...mands o...bey she feels my

get thee hence: My life up...on her in...no...cense go, heartless

spells she'll weave Ah would he now these hor...rors leave Henceforth in

hide thy guil...ty thy guil...ty form from day Let mur...ky

hide thy guil...ty thy guil...ty form from day Let mur...ky

hide thy guil...ty thy guil...ty form from day Let mur...ky

ff

Ped. stringendo.

I'll not de...ceive I'll not de...ceive Ah! no, no,

vain her spells she'll weave my son, my son these hor_ror leave

fiend Go get thee hence my life up...on her in...no...cence

pow'r she knows my will yet my com_mands she must o...bey

fiend Go get thee hence my life up...on her in...no...cence

vain her spells she'll weave ah would he now these horrors leave

night a_lone be...hold the vic_tin fall'n the Slave of Gold

night a_lone be...hold the vic_tin fall'n the Slave of Gold

night a_lone be...hold the vic_tin fall'n the Slave of Gold

no! ah!

Ah!

Monster! go!

yet..... my com_mands she..... must o...bey she

go..... heartless fiend; go..... get thee hence go

Ah..... would he now these..... hor_rors leave these

trait'ress! vile!

the..... Slave of Gold the..... Slave of Gold vile

the..... Slave of Gold the..... Slave of Gold vile

ff

go, heartless fiend

must obey, obey

get thee hence

horrors, horrors leave

a way, a way, a way, a way, a way, a way, a way, a way, a way, a way

traitress hence a way

traitress hence a way

I'll not deceive! I'll not deceive! I'll not

Thou must escape this Syren's pow'r this Syren's

My life upon her in no cence her in

Yet my commands she must obey she must

My life upon her in no cence her in

He must escape this Syren's pow'r this Syren's

vile traitress hence a way, a way, a way, a way, a way, a way, a way, a way, a way, a way

way vile traitress hence a way, a way, a way, a way, a way, a way, a way, a way, a way, a way

vile traitress hence a way, a way, a way, a way, a way, a way, a way, a way, a way, a way

8va

stringendo.

de...ceive!

ren's pow'r O bit...ter, bit...ter day my son! my son! these

no...cence Go heart...less, heart...less fiend my life up...on her

o...bey In...vain would she dis...pute, dis...pute my sway, dis...

no...cence Go heart...less, heart...less fiend my life up...on her

ren's pow'r O bit...ter, bit...ter day! ah would h now these

a...way The Slave, the Slave of Gold a...way a...way hence

a...way The Slave, the Slave of Gold a...way, a...way hence

a...way The Slave, the Slave of Gold a...way, a...way hence

stringendo.

hor...rors leave O bit...ter, bit...ter day! my son! my

in...no...cence Go heart...less, heart...less fiend my life up...

...pute my sway In vain would she dis...pute, dis...pute my

in...no...cence Go heart...less, heart...less fiend my life up...

hor...rors leave O bit...ter, bit...ter day ah would

hence a...way The Slave, the Slave of Gold a...way, a...

hence a...way The Slave, the Slave of Gold a...way, a...

hence a...way The Slave, the Slave of Gold a...way, a...

*Andante.**supplichevole. a mezza voce.**dim.*

I'll not de...ceive! I'll not de...ceive! ah! no! no! I'll

son these hor...rors leave.

on her in...no...cence.

sway, dis...pute my sway.

on her in...no...cence.

now these hor...rors leave.

way hence, hence a...way.

way hence, hence a...way.

way hence, hence a...way.

*Andante.**pp*

(fainting in Fontaine's arms)

Vivace.

not

de...

Ah! my son! my son!

Go! vile Mons...ter! from

Yes! yet my com...mands

Go! vile Mons...ter! from

Ah! ah! would he now

Vile a...way, a...way

Vile a...way, a...way

Vile a...way, a...way

*morendo.**Vile.*

8va

Ped.

these horrors leave

my sight a vaunt

she must obey

my sight a vaunt

these horrors leave

the Slave of Gold!

the Slave of Gold!

the Slave of Gold!

ff

f. roce.

lunga.

OPENING CHORUS.

"A TOAST—A TOAST"

ALLEGRO.

f *Ped.*

CHORUS.

SOLO. SOLO. Bravo! say, what shall it be.

A toast, a toast, my friends, a toast!

ALL.
A right, good, jovial fellow

SOLO.
A health unto our worthy host: A right, good, jovial fellow

f

he!

SOLO.
he! Fill your cups with mountain wine - Friend, your hand; I give you

p leggere.

SOLO.
Stay!

mine:— Health and long life to Le...vine—

gva.

now, follow, and be steady Take the toast from me:—

All ready? One and all, in moun_tain

wine, Pledge the cup to good Le_vine: Hip! hip!

SOLO.

Stay! stay! A

sad mis_take; when to the host you quaff

Pray don't forget, don't forget to drink his bet...ter half!

p leg.

NANNETTE. (who is bustling about.)

Its getting late! I'm all in such a fidget—

cres.

p

A. nother cup now fill

ALL.

A. no. ther cup now fill to good Dame

f Ped.

to good Dame Bridget! a no ther cup

Bridget! a no ther cup now

now fill fill to good Dame Bridget! a no ther

fill fill to good Dame Bridget! a no ther cup

cup fill, fill, hur rah! hur rah!

fill, fill, Hip! hip! hur rah! Hip! hip! hur rah!

ff *SOLO.* *ff* *ALL.* *SOLO.* *ALL.* *f* *ff*

3/4

ALLEGRO.

100

pp

1 The flocks are in the fold, The herds are gone to rest, are gone to
 2 The cheer-ful song the song And dance shall pass the hours shall pass the

1 The flocks are in the fold, The herds are gone to rest, are gone to

f

rest, to rest; And las-ses gos-sip now With lads they love the best they love the
 hours a-way Till slumber sweet till slum-ber sweet a-gain Pre-pare us for the

rest, to rest; And las-ses gos-sip now With lads they love the best they love the

f *pp*

best: day. The Day was made was made for toil, The night for mirth for mirth and
 No i-dle cares no i-dle cares Disturb the pastimes of the

best: The Day . . . was made was made for toil, The night . . . for mirth for mirth and
 No cares . . . no i-dle cares disturb, disturb . . . the pastimes of the

f *free*

glee, Come, girls, and foot it feat-ly then . . For mer-ry men are

glee, Come, girls, . . . and foot it feat-ly then . . For mer-ry men are

dim. *p*

we The Day was made for toil, the night for

we The Day was made for toil was made for toil, the night for

p *cres.*

mirth and glee, for mirth and glee and glee; Come girls and foot it

mirth and glee, for mirth and glee and glee; Come girls and foot it

f *dim.* *ppp* *sotto voce.* *ppp*

feat...ly then . . . for mer...ry men, mer...ry men, mer...ry men are

feat...ly then . . . for mer...ry men, mer...ry men, mer...ry men are

pp *come* *pp* *cres.* *come* *cres.* *ff* *come.*

we! mer...ry men are we! mer...ry men are we!

we! mer...ry men are we! mer...ry men are we!

ff *come* *tutti.*

mer...ry men are we! hur...rah!

mer...ry men are we! Hip! hip! hur...rah! Hip! hip! hur...

f *Ped.* *f* *Ped.*

ff *SOLO.* *hur...rah!* *ff*

...rah! Hip! hip! hur...rah!

f *Ped.* *ff* *Ped.*

AIR DE BALLET

"ORPHAN OF GENEVA"

TYROLIENNE.

Moderato.

PIANO-FORTE.

f *p*

Ped: *

p

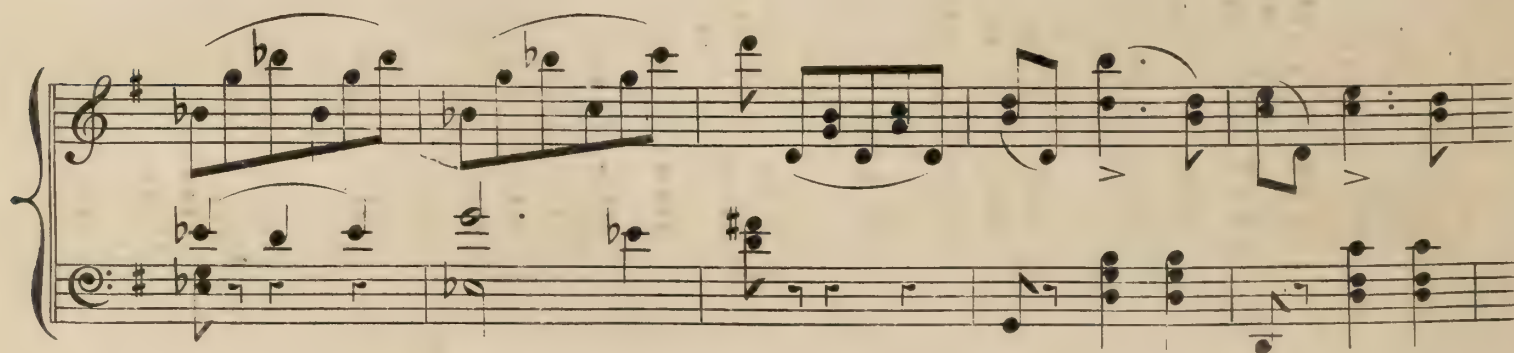
Ped: *pp*

f *b*


B



First system of musical notation. The treble staff features a melodic line with slurs and accidentals, marked *Legato.* and *p*. The bass staff provides harmonic support with chords and single notes.



Second system of musical notation. The treble staff continues the melodic development with various intervals and slurs. The bass staff maintains the harmonic foundation.



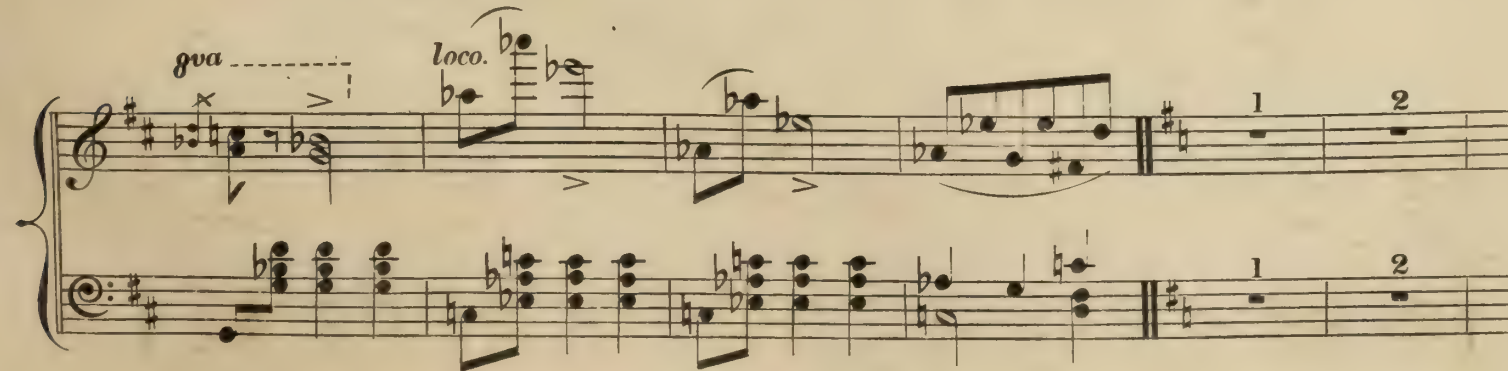
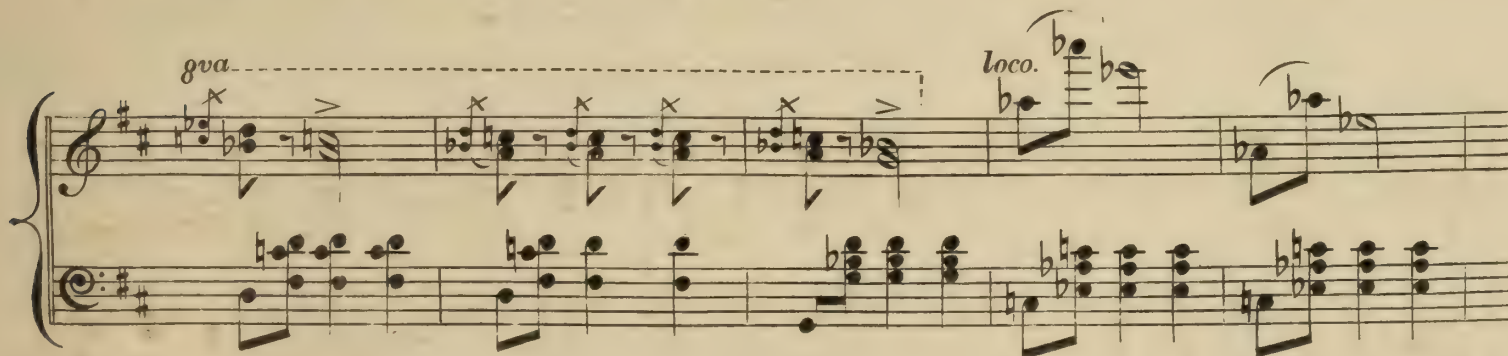
Third system of musical notation. The treble staff shows more complex melodic patterns, including triplets. The bass staff continues with harmonic accompaniment.



Fourth system of musical notation. The treble staff includes first and second endings, marked *1st* and *2nd*, with dynamics *f* and *p*. The bass staff features a dense, rhythmic accompaniment.



Fifth system of musical notation. The treble staff includes triplets and dynamics *f* and *p*. The bass staff continues with a dense, rhythmic accompaniment.



D

p
Ped:

f
Ped:

f
p
Ped:

Sotto voce.
pp
Ped:

f
p
Ped:

Morendo
pp
ff
Ped: **FINE.**

Ague De la

You're not a Conductor

102

ALL IS FOR THE BEST.

RECITATIVE AND SONG.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ADAGIO.

Recit: *con tristezza.*

Lonely! wretched! Ah, wretched! would I could lay me

All is for the best.

Another edition may be had in the key of C.

down, And sleep to wake no more!— If Innocence Thus suffer, Ah! what must the guilty

ANDANTE SOSTENUTO.

feel? sotto voce.

pp tremolo.

Ped.

2nd Verse. 2nd time omit these two bars.

con sentimento.

It My young days are o'er. is not Want af..

pp

...sha...dow'd With deep'ning clouds of care, I strive to read the ...frights me, It is not Toil I fear: Give me my fame un...

All is for the best.

f *dim.*

fu...ture, And see but sor...row there: Yet tho' mine eyes are
sul...lied, And I will shed no tear. In days of cheer...ful

or *rall.*

weep...ing And trou...bles rack my breast, I'll think, with hopeful
la...bour, And nights of peace...ful rest, I'll feel, what...e'er be...

p *f* *p*

spi...rit, That "all is for the best" that "all is for the
...fall me, That "all is for the best" that "all is for the

leg. *colla voce.*

pp

best." best." *tremolo.* *rall.*

Ped.

All is for the best.

SHE WAS ONCE SO DEMURE.

F. SCHIRA.

LEVINE.

2

*Moderato.**a piacere.*

PIANO

FORTE.

She was once so demure, That she never made re-

-ply,

For when I talk'd of love, She would simper and would

sigh,

Ah!...

ah!...

she would sigh,

Ah!...

ah!...

she would

sigh, With her eyes looking down, And her head half turn'd a side

*gva**p**f**Ped:*

She was once so demure.

Here's a treasure, thought I, O this girl must be my Bride! *gva*

Ped.

Yes, this girl, this girl must be my Bride! *p*

So the question I popp'd, But it seem'd to give her pain, *gva* I was *f*

young, I was bold, So the question popp'd a-gain: I was young, *gva*

f Ped.

She was once so demure.

a piacere.

I was bold, So the question, so the question popp'd a - gain — And she

look'd up, just so, What she meant I could but guess; For she

p

(A Lady voice.)

breath'd a lit - tle 'no?' Which I thought would stand for 'yes?'

(A Lady voice.)

All^o Mod^{to}

Next week my love and I got married, How the church bells then did chime,

p

She was once so demure.

yes we got married, How the church-bells then did chime *gva* But

ah! her tongue which long had tar-ried, long, which long had tarried, Gallop'd

off to make up for lost time— Gallop'd off to make up for lost time— It tattled—it

parlato. a piacere.
prattled—it wiggled—it waggled— It tattled—it prattled—it wiggled—it waggled— *gva*

She was once so demure.

And day by day grew long and longer And of this I feel

sure The more work they en_dure Tongues never wear out but grow stronger Grow

stron_ger Tongues ne_ver wear out but grow stronger yes grow

ff *Ped.*

stronger Tongues never wear out but grow stron_ger.

p

She was once so demure.

p

And day by day her tongue grew longer And of this of this I feel sure The

p

more work they en_dure Tongues never wear out wear out but grow stronger_ It tattled_ it

gva

p *cres:*

prattled_ it wiggled_ it wagged_ And ev__ry day seem'd to grow

cres:

Ped:

lon _ _ _ _ _ ger _ seem'd to grow longer_ It tattled_ it

f *f* *p*

prattled - it wiggled - it waggled - And ev'ry day seem'd to grow lon -

cres: *f*

-ger, seem'd to grow longer. Her tongue her tongue which'till now had long

f *p* *cres: a poco*

tarried, Gallop'd off, gallop'd off to make up for lost time, Gallop'd off, yes, gallop'd

cres: *f*

off, yes to make up for lost time

ff *Ped.*

She was once so demure.

for peace and quietness' sake

RECITATIVE & DUET.

CARWIN AND THERESE.

Written by CHARLES JEFFERYS.

Music by F. SCHIRA.

ANDANTE
SOSTENUTO.

pp tremolo.

sotto voce.

Recit. CARWIN.

She's here, alone: I'll force her to consent—

pp trem: in tempo.

affrettando. (he watches)

Therese and fortune shall be mine, or else, Her death must prove my safety!

pp affrettando.

Hear me.

THERESE (is seen at the writing desk; she reads what she has written)

Andante.

Believe me in no cent, and I shall die With heartfelt prayers and

pp *cres.*

Recit. CARWIN.

blessings on my lips. *dim.* The light still burns all here is

sf *pp*

(he stumbles on the steps) *THERESE* (alarmed) (she listens) *lento.*

still, What's that? what's that? *Adagio.* 'Twas but the rustling of the

Allegro. *f* *pp*

(she writes again, and then reads)

wind! ah, me! *Andante.* *trem:* Tell him I was not false, that Mari.

lento. *pp* *pp*

...ette, Or poor Therese, which name it matters not, was most un...happy—yet was

cres. *dim.*

Hear me.

Recit. CARWIN.

(he ascends the steps)

innocent.

Ah, yes! I will assume the Pastor's voice.

Moderato.

quietly and knocks at the door.)

THERESE.

O heav'n protect me! who

Recit.

CARWIN.

THERESE.

who knocks. 'Tis I, good Mariette, your friend, Fontaine. My father, O welcome.

Allegro, trem:

(Carwin descends the steps)

CARWIN.

THER: (descending)

(seizing her hand)

CAR: THER:

Ha! she comes!

O thanks! Be silent. You

affrettando.

(crouching and shrinking from him)

CAR:

THER:

here!

O heav'n!

Be silent! be silent!

You here.

*ff Allegro.**f*

CARWIN.

MODERATO. Hear me, nor tremble:— One path a lone is there to

The first system of the musical score for Carwin. The vocal line is in a single staff with a treble clef, key signature of two flats (B-flat and E-flat), and common time. The lyrics are "Hear me, nor tremble:— One path a lone is there to". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and common time. It features a series of chords and moving lines, with dynamic markings *p* (piano) and *cres.* (crescendo).

safety. Hear me, nor tremble; I am thy guide: On nup...tial

The second system of the musical score for Carwin. The vocal line continues with the lyrics "safety. Hear me, nor tremble; I am thy guide: On nup...tial". The piano accompaniment continues with similar harmonic texture, including dynamic markings *rf* (rassonando), *p* (piano), and *cres.* (crescendo).

rites to morrow's sun must shine, Carwin, the bridegroom, and Therese, the

The third system of the musical score for Carwin. The vocal line continues with the lyrics "rites to morrow's sun must shine, Carwin, the bridegroom, and Therese, the". The piano accompaniment continues with similar harmonic texture, including dynamic markings *p* (piano) and *cres.* (crescendo).

THERESE. CARWIN.

bride! Never! Beware!

Thou knowest not my pow'r. Thou canst but kill me!

The fourth system of the musical score, featuring Therese's vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, key signature of two flats, and common time. The lyrics are "bride! Never! Beware! Thou knowest not my pow'r. Thou canst but kill me!". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and common time. It features a series of chords and moving lines, with dynamic markings *f* (forte) and *cres.* (crescendo).

Hear me.

CARWIN.

kill me! Yes! yes! the Felon's name Is worse to thee than

ff

THERESE.

a piacere.

death. O aw-ful hour! O aw-ful hour! ANDANTE CANTABILE.

colla voce.

p *p*

CARWIN.

sotto voce.

Of gentle birth, and honour'd name, With boundless

wealth pos-...sess'd,— Nay, more! with an un-tar-nish'd fame Shalt

Hear me.

thou a_gain be bless'd, Shalt thou a_gain be bless'd:— I'll

prove thy pa_rentage, The...rese... No Orphan—child wert

a piacere. *in tempo.*

thou; no, no, no. Orphan—child wert thou:— But I must first

in ho...ly fane Re...ceive thy bri-dal vow, ah! re...ceive thy bridal

Hear me.

stesso movimento.(eagerly.)
THERESE.(aside joyfully.)
CARWIN.

vow.

My mother then (She relents!) Thy mother was the Marchi^{ss} de

Ligny,— thy father, Count de Belmour; a deadly feud between the families caus'd

them to conceal their union:— in one month af^{ter}, he died upon the field ofbat^{tle};—

you, the "adopted Orphan of Geneva," are the offspring of that unhappy

ff
Ped.
Hear me.

THER: CAR: *a piacere.* THER:

marriage. Great heav'n! I will prove it; I, *only*, have the pow'r! Monster!

Allegro.

ff in tempo. *colla voce. p.* *f*

a piacere. ②

tenthousand-fold you've nerv'd me! *mo tempo.* I knew not of my noble birth,

p *p*

I sigh'd and sorrow'd much:— yes, I sigh'd and sorrow'd much:—

3 *3*

con forza.

Yet then I scorn'd your proffer'd hand And trembled at its touch, and trem...

Hear me.

die *Poco più mosso.*
2nd time.

bled at its touch. But now, such horror thrills my

die *sotto voce.*
2nd time.

Hope will not yet desert my heart:—

heart— Your power I still, I still de...fy.....

Her taunts I still, I still de...fy— Tho' she re...

poco più animato.

... Than wed with you, ah! ten thousand times The fe...

incalzando il tempo.

...fuse, a thousand times, She'll rather wed than die! than die! Tho' she re...

lon's death: I'd die ten thousand times the fe-lon's death I'd

fuse a thousand times, Shell rather wed than die. Shell rather wed than

colla voce.

lento.

die! the felon's death I'd die! I'd die! the felon's

die! Shell rather wed than die, than die!

1^{mo} tempo.

f affrettando.

death I'd die! I'd die!

sotto voce.

Shell rather wed than die! than die!

affrettando. ff

ff

Hear me.

THERESE.

Leave me, miscreant, leave me, at Justice' voice Soon shalt thou quail:-

CAR:

(Pulls knife from his bosom.)

THERESE. (with terror.)

to-morrow— To-morrow! Thou shalt be in thy grave! Hold! hold! in

CAR:

(he is about to stab her.)

(falling on her knees in terror.)

THERESE.

mercy! Swear then to be silent, or — *Agitato.*

I swear!

*ff**pp Moderato.*

(She falls into stupor and her eyes are vacantly gazing upward—Carwin hides the knife in his bosom and exit.)

*perdendosi.**dim.**rall.**pppp*

Hear me.

well - well - for years - and years -

FINALE TO THE SECOND ACT.

COUNTESS. *ANDANTINO.* Charles, my son! what still de -

PIANO *p*

FORTE. *p legato.*

jected? Summon your reason, and your fortitude: - Had she

COUNT. been, what we once believ'd her, - Ah! Mother! were she still prov'd innocent?

COUNTESS. COUNT. COUNTESS.

It is impossible! The good Fontaine, he still defends her: - The tri -

COUNT. *COUNTESS.*

bunals! remember the tri_bunals. Human judges, they might err? Hear me,

Charles! I swear, by all I love — By all I hope for — that with my con —

COUNT. *COUNTESS.*

_sent, she never shall be thine! If she be innocent? Death before

COUNT.
(pointing to the attendants at back.)

infamy! But if innocent? Respect thyself— no more of this detested

BRIDGET.

(reappearing on the top of steps.)

(to the Count) PICARD. (to Picard) COUSS

union! My Lady —

all is ready,

Your pistols, Sir, No,

ALLEGRETTO.

PICARD.

no, Pi-card

return them to the carriage. Yes, my Lady, but the Count—

(The Countess looks sternly.)

(he takes the pistols back)

Yes! my Lady, I o-bey, I o-bey.

COUNTESS.

(to the Count who assumes cheerfulness.)

(to Bridget)

(they go into the

Good night, my son!

I am ready.

dim: sempre.

chamber - the Count also slowly proceeds to his apartment.)

LEVINE.

Let us go

(he shews the servants into the farm and follows them.)

in.

morendo.

flash of lightning.

*ppp**pp*

LEVINE. as he enters

"There's something like a storm coming now."

Recit:

127

COUNT. (takes up the letter)

All^o vivo.

All^o vivo. What do I see? 'tis written by Therese.

f *a tempo.* *f*

Recit:

A let-ter to the Countess... un-finish'd, too!

in tempo. *f*

She must be here! would I could hear her say once more, "I'm

f

in - - no - cent" — my heart de - nies her guilt.

ff *f*

(Bridget is seen returning from the Countess' chamber - the Count stands aside -)

Allegretto.

pp

Bridget descends the steps = Levine reenters from the farm =)

Levine meets Bridget and points significantly to the house.

LEVINE.

Poor girl she heard my Lady's

BRIDGET.

words, "No more of this de - test - ed union!"

pp

Recit. (at top of stairs.) **COUNT.** **BRID.** **COUNT.** **BRIDGET.**

Bridget, Ho! Levine, I'm a ruined woman! The Count?

LEVINE.
Ho! Tis the Count!

f

(he descends) **COUNT.** *affrettando.* (pointing to the letter)
Is Ma-ri-ette

Allegro.
p tremolo.

Allegro. **BRIDGET.** **LEVINE.**

here? I implore ye, tell me! n — o y — e — s

ff *incalzando.* *a piacere.*

Allo mosso. **LEVINE.** (calls gently)

Miss Mari-ette, — Miss Mari —

pp *p*

(Bridget & Levine enter the Farm.)

- ette.

Cres. *Cres:* *f*

(Enter Therese.) **THERESE.** **COUNT.**

O heav'ns! the Count! Be not a -

ff *8va*

a piacere. *in tempo.*

-larm'd, My own, my own, my dear-est! Turn not from

8va *All^o animato.* *p*

me those love - ly eyes, Nor stand in wild a -

- maze in wild a - maze; I still be - - -

- lieve still be - lieve thee innocent, My own, my

Cres:
lov'd, my own, my lov'd The - rese! my own, my

THERESE.

O bles - sed words! of
lov'd, my own, my lov'd The - rese! Turn not from me

that dark deed (Were I this hour to die.).....
 , those love-ly eyes, Nor stand in

..... this hour to die - The babe up - - on its
 wild a - - maze ; I still be lieve thee

mo - - - ther's breast - Is not more pure, more
 be - lieve thee innocent, my own, my own,

pure than I, is not is not - - - more

my lov'd, my lov'd The - rese!

pure than I, than I. *a piacere.*

My own The -

f

colla voce.

ff Ped:

a piacere.

- rese! my lov'd! my dear - est!

ff

*Andante amoroso.**sotto voce.*

To

By

*Andante amoroso.**p**p*Ped: *pp*

see my name, and spot-less fame By all by all the world con -

all the world, thy spot-less fame Shall yet stand forth con -

-fess'd, For this I live, - For this I pray, - And in this

-fess'd, For this I live, - For this I hope, And in this

hope am bless'd, am bless'd. To see my name and
 faith am bless'd, am bless'd. By all the world thy

sotto voce.
2nd time.
2nd time.
colla voce. *pp* *tremolo.*
 Ped: *pp*
2nd time.

spot-less fame By all the world, the world confess'd, For this I
 spot-less fame Shall yet stand forth, stand forth confess'd, For this I live,

rinforzando.
p *f*

live, ah! for this I pray, And in this
 for this I hope, And in this faith am

cres: sempre

*Dim:**sotto voce.**pp*

hope am bless'd, in this hope in this hope am
bless'd am bless'd, in this faith, in this faith am

f *Dim:* *pp* *pp*

sotto voce.

bless'd. For this I live, for this I.....
bless'd. For this I live, for this I.....

Ped: *pp*

pp

pray, I pray, For this I pray, And in this
hope, I hope, For this I hope, And in this

hope am. bless'd, am bless'd

faith am. bless'd, am bless'd.

rall: tenuto.

rall:

Ped: *pp*

Allegro con moto **THERESE.**

The villain

rall: pp

p

p

Carwin, my ac - cu - ser, he could prove my

in - nocence: He hath the deeds which shew me heiress of a no - ble

COUNT.

name:— He offers rank and wealth; but, he would wed— With thee!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "name:— He offers rank and wealth; but, he would wed— With thee!". The piano accompaniment is in bass clef and features a steady rhythm of eighth notes, with many triplets indicated by a '3' over the notes. A forte dynamic 'f' is marked above the piano part towards the end of the system. A 'Ped.' (pedal) marking is also present.

I read it all, Therese, with thee! I'll track the

The second system continues the musical piece. The vocal line has the lyrics "I read it all, Therese, with thee! I'll track the". The piano accompaniment continues with its triplet-based eighth-note pattern.

villain, wrest from him the proofs, And shew thee as thou

The third system of music shows the vocal line with the lyrics "villain, wrest from him the proofs, And shew thee as thou". The piano accompaniment is marked with a piano dynamic 'p' and continues with the triplet accompaniment.

art:— My Mother's arms.— Thy Mother! ah! that

The fourth system of music features the vocal line with the lyrics "art:— My Mother's arms.— Thy Mother! ah! that". The piano accompaniment is marked with a forte dynamic 'ff' and continues with the triplet accompaniment.

COUNT. PICARD. (calling) THERESE. (alarmed)

oath — My own Therese! Master! Master! I would not for the world be

Cres:

COUNT. THERESE. PICARD. (calling)

seen — We shall meet a gain? Thy Mo - ther's oath! Master!

Cres:

THERESE. COUNT. a piacere. *rall.*

Master! Farewell! farewell! Not yet, not yet, not yet.

ff

Allegro Moderato.

Breathe not — — — that word, Dear — — — est

HARP. *p*

..... on thy truth re-ly-ing, Both time and fate de-

Fare-well,..... fare-

-fy-ing. One ray of hope I'll not re-sign.

-well! sad, ah!..... sad of heart I leave thee; Of

me tho'..... Fate be-reave thee, My heart's gra-ti-tude is

thine. Ah, no! I must a -

Yet stay! awhile ah, stay! ah!

- way: — Fare — — — well. my..... gra — — — ti —

stay! say not fare-well; one..... ray..... of

- tude, gra — — — ti - tude is thine for e — — — ver

hope I'll..... not re - sign, my dear — — — est

Tho' sad of heart I leave thee, My heart's gra-ti-tude is
Still on thy Truth re-ly-ing, In life in death thou shalt be

p

thine. Fare - - - well! fare - well!
mine.

ff

Ped:

in life,..... in death I'm
fare - well, farewell! in life in death I'm thine! I am

thine! Fare - - well! fare - -

thine! Fare - - well! fare - -

f

(exit Therese.)

- well!

- well!

ff

Recit: PICARD. (approaching to Count) COUNT.

Hush! - gently, sir, I've seen - Seen whom?

p

RECIT:

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PICARD.

COUNT.

PICARD.

COUNT.

That devil, you saw at the Chateau; Carwin? Yes! 'twas he: My

PICARD.

COUNT.

pistols! good Picard, my pistols! They're in the carriage, sir! Follow me: be

(Exeunt)

silent.

pp

perdendosi.

Moderato.

Andante mosso.

(re-enter Carwin stealthily from the back R.H.)

sotto voce.

cres: a poco

p

CARWIN.
Recit: *sotto voce.*

dim: It must be done! she there re -

f *Recit:*

in tempo.

- po - ses: - sleep - from which she will not wake! My

Andante con moto.

p

Recit:

sight grows dim - All? I tremble - yet it must be done

p *p* *p* *p*

The door, the door is open - no es_ cape - she

Presto.

All^o Moderato.

(Enters the Pavilion.) (the Count and Picard re-enter at the back with Pistols and appear

dies

Ped: f

to be searching for some one.)

cres a poco a poco.

pp

pp

f

(a flash of lightning strike the

Pavilion and sets it on fire.)

(Carwin is seen in the gallery he escapes
by the window and exultingly cries

I'm safe - I'm safe —

(he disappears; great alarm)

(Reenter Therese from the Farm)
she rushes up the Pavilion steps.

THERESE.

the dead can tell no tales!

The chamber

ev'ry body enters in confusion.

LEITINE.

burns, my be nefactress lost! Help! help! It was the lightning!

marcate.

ff

ff

THERESE.

COUNT.

BRIDGET.

O heav'n my Mother! Save the Countess! save the Countess!

LEITINE.

Save the Countess! save the Countess!

PICARD.

Save the Countess! save the Countess!

Save the Countess! save the Countess!

Save the Countess! save the Countess!

Save the Countess! save the Countess!

CHORUS.

ff

ff

ff

Ped:

Therese reentering at top of stairs with a knife.

BRIDGET.

Count rushes up with two or three attendants.

THERESE.

*con forza.**ff*

THERESE.

COUNT.

Tis too late—she's murdered!

O heav'n!

'Twas I...

LEVINE.

O heav'n!

PICARD.

O heav'n!

O heav'n!

O heav'n!

O heav'n!

O heav'n!

ff

Ped:

BRIDGET.

(she stands in stupor)

'Twas I...

O horrid

deed

O night of woe.

LEVINE.

O horrid

deed

O night of woe.

PICARD.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

O horrid

deed

O night of woe.

Ped:

*ff**ff**ff**ff*

CHORUS.

p *cres* *ff* *Ped:* *ff*

ff

tenuto. *ff* *ff*

END OF THE 2nd ACT.

This musical score is for a piano piece, likely from a 19th-century opera or ballet. It consists of six systems of music, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a piano (*p*) dynamic and a crescendo (*cres*) marking. It then builds up to a fortissimo (*ff*) dynamic, with several passages marked *ff*. There are also markings for *Ped:* (pedal) and *tenuto.* (tenuto). The piece concludes with a final *ff* marking and the text "END OF THE 2nd ACT."

THIRD ACT.

"THERESE."

F. SCHIRA.

PIANO
FORTE.

Ped.

f

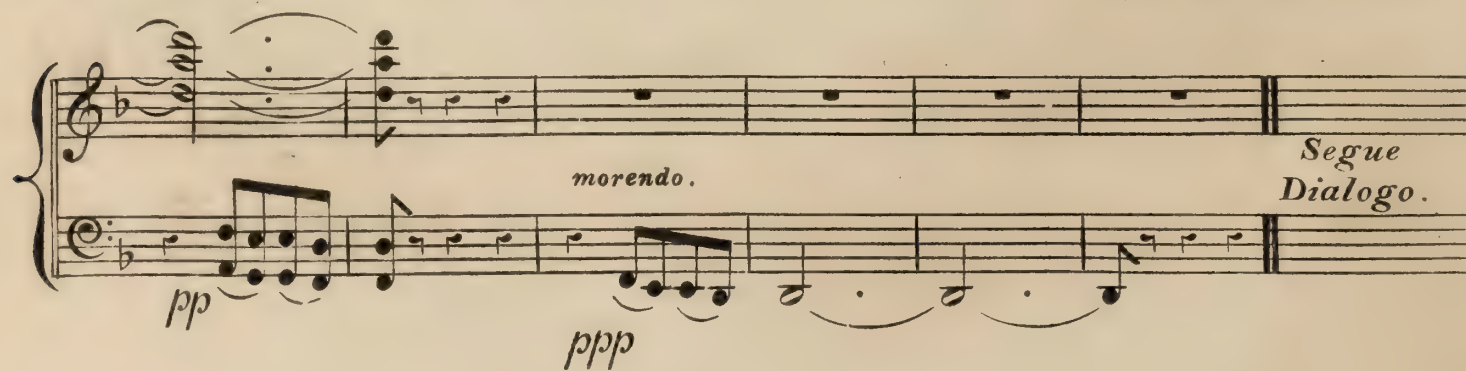
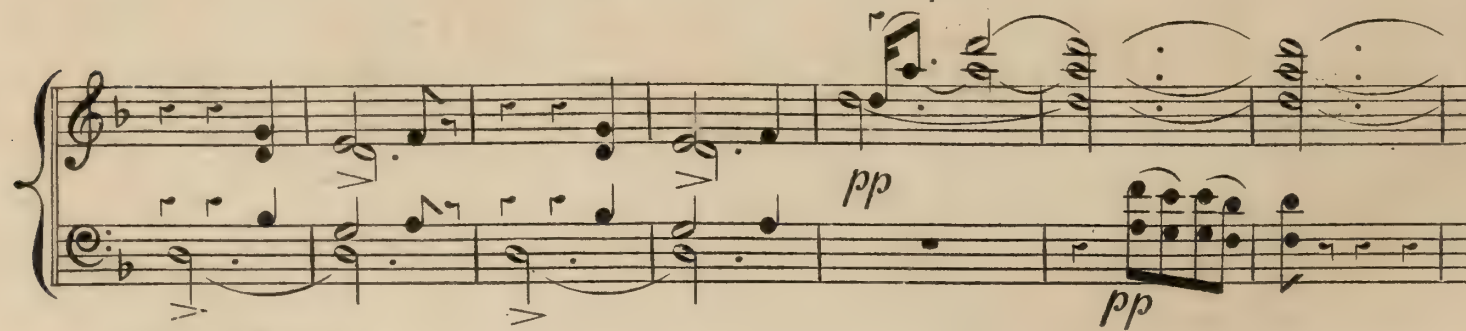
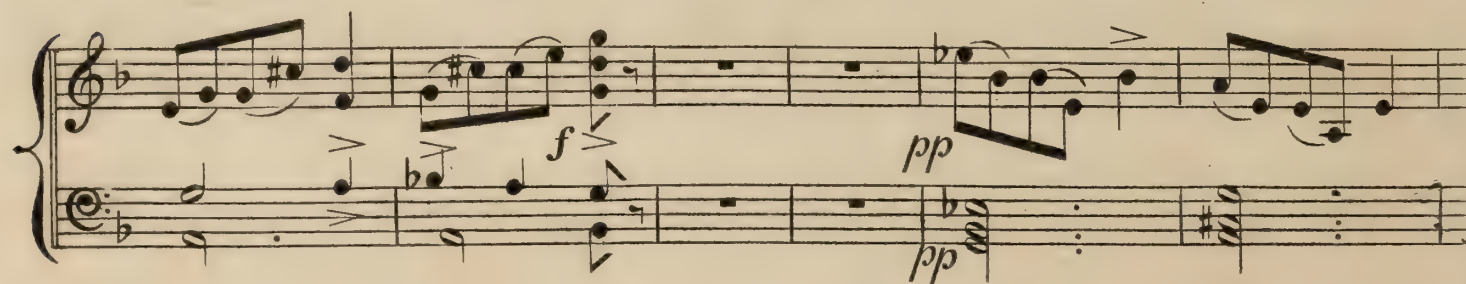
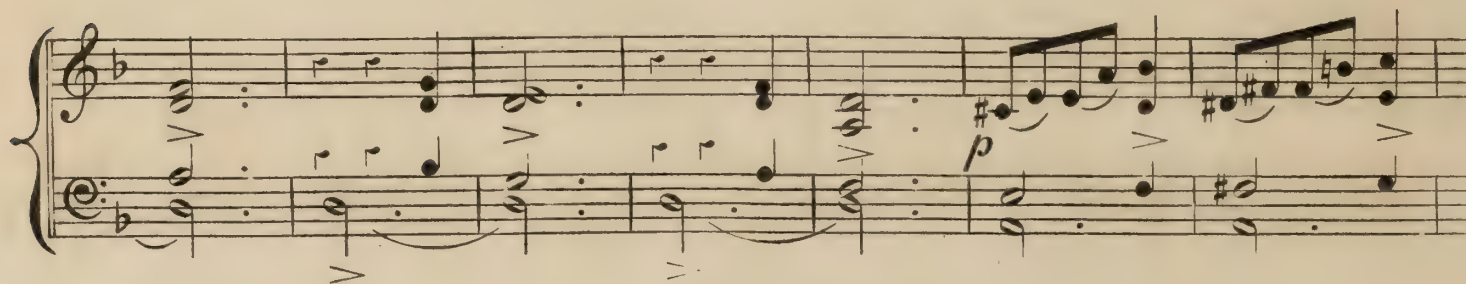
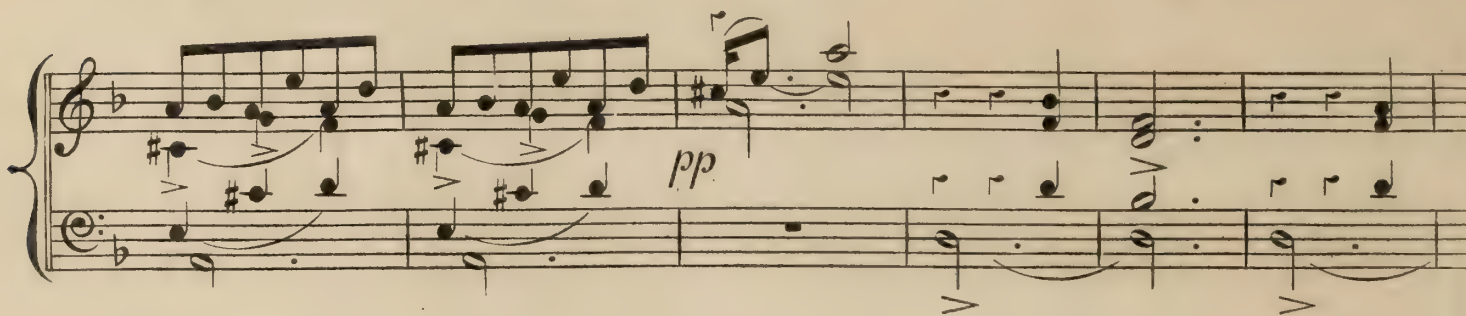
pp

leg:

p

leg:

leg:



He calls her overage
the her house me

After Dialogue.

{ The Count is seen in the court yard slowly leading Therese -
Fontaine points and calls Bridget's attention thereto. }

setto voce.

FONTAINE.

PIANO

FORTE.

Adagio.

Be silent - good Dame

tremolo.

pp

pp

Bridget.

pp

cello:

COUNT.

Therese! Therese!

RECIT:

THERESE. (Vacantly.)

O speak to me, The...rese! 'Twas I, 'twas

tremolo. *pp*

All^o

I, O fearful night! I clutch'd the murd'rous knife! Appall'd I

heard, the shriek, the groan- I

All^o f

COUNT.

rose, and fled for life!.... The Countess lives — to

affretta. *All^o* *f* *Ped.*

THERESE.

in tempo.

bless thee yet Therese! Thy Mother's Oath! and she is dead —

Andante. *All^o* *in tempo.* *p*

dim: rall.

Twas I, twas I, ah yes! twas I — that should have

colla voce.

died!

poco più. *pp* *Ped.*

Segue Song
COUNT.

COUNT.

PIANO

FORTE.

Andante. dolce.

p

dolce.

(1.) Un -
(2.) So

p

happy Maid! her reason wan-ders, All hope-less, joyless, she ap-pears, Up-
young, so fair, and yet so blighted, Poor flow'r, may Time thy bloom re-store; The

on the Past she sad-ly ponders, And thinks of Grief too deep for tears: O
vows we to each other plighted, Shall then be plighted, love, once more: Yes!

-tection from the bru-tal hands Of these As - -

p

CHORUS.

MAGISTRATE.

-sassins - Silence! silence! I com -

Hear him! ha! ha! ha! ha! ha! ha!

Hear him! ha! ha! ha! ha! ha! ha!

Hear him! ha! ha! ha! ha! ha! ha!

p

COUNT. *CARWIN. (haughtily)*

-mand ye, silence - silence! Your name? I an-swer but the

hr

p

MAGISTRATE. *CARWIN.* *COUNT. (eagerly)* *MAGISTRATE.*

Magistrate. To me, then. Carwin. Late an advocate? A Genevese?

CARWIN. *MAGISTRATE.*

Yes — why these questions, Sir? An Orphan

CARWIN. (aside)

girl has here been found — her name, — (The dead can tell no

MAGISTRATE. *COUNT.*

tales.) Nay, listen, Sir; — What know you of this girl? He

CARWIN. (pointedly to the Count)

(to the Magistrate)

he_sitates! O poor re_venge, Sir Count! That Orphan

girl, _all fe_lon as she was _ was still be_lovd: _ He

the Count scornfully)
sought to wed this paragon: but I, To save a no_ble house the foul dis _

_grace, Made known her crime: she fled from punishment

COUNT. *COUNTESS.*

And by her own hand died: How know you this? A -

f

MAGISTRATE.

_ maze - ment! Si - lence!

CHORUS.

Monster. Monster.

Monster. Monster.

Monster. Monster.

p

CARWIN. (to the Count)

I command. Silence! What mean you, Sir?

p

C. IRWIN.

I murder'd not The-rese. Her own hand did the

(Therese appears at the door.)
deed. O hor - ror! does the

Be - hold she comes!

Be - hold she comes!

Be - hold she comes!

ff

ff Ped:

grave give up its dead? O save me! O

CHORUS.

(in his agony he tears open his coat,
from which several papers fall.)

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(Count picks up a paper.)

save me!

CHORUS.

It is too late!

It is too late!

It is too late!

It is too late!

Carwin falls.

It is too late!

It is too late!

COUNT.

The will — the will —

Therese is

in_nocent!

No Orphan —

- Child! but Coun - tess de Belmour.

The musical score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has lyrics: "- Child! but Coun - tess de Belmour." The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

CHORUS. OVER THE BODY OF CARWIN — Which they remove from the Stage.)

Unhappy wretch!

Unhappy wretch!

Unhappy wretch!

pp *cres:*

pp Ped:

f *pp* *pp*

The chorus section features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts enter with the lyrics "Unhappy wretch!" and are marked with a forte (*f*) dynamic. The piano accompaniment is marked with a pianissimo (*pp*) dynamic and includes a crescendo (*cres:*) and a pedal point (*Ped:*). The section concludes with a final chord marked *pp*.

**PIANO
FORTE.**

[illegible]

[illegible]

After Prayer.

(Countess giving her hand to Therese.)

COUNTRESS. *Thy pardon child; for_*

COUNT.

CHORUS.

PIANO *Moderato.*

FORTE.

(She joins the hands of Count and Therese.)

give me and be happy.

O joy unbounded The

f E-ver thus may vir-tue

f E-ver thus may vir-tue

colla voce. All^o E-ver thus may vir-tue

in tempo. ff

The-rese my own The-rese!

tri-umph! E-ver, E-ver thus may

tri-umph! E-ver, E-ver thus may

tri-umph! E-ver, E-ver thus may

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

vir-tue triumph! Health to the Bridegroom, Joy to the Bride!

ff

THERESE. (she takes Fontaine's hand.)

a piacere.

Father! said I not, how tru...ly, 'All is for the best.'

*Mod^{to}**colla voce.**pp**pp**Tempo di Polacca.**p**cres:**f**ff**Ped.**Brillante.*

Ah, yes! twas with pro -

*

con slancio.

phet...ic pow'r..... Those words con_sold my breast,

Still may I feel in grief or joy,..... All is for the

pp con sentimento.

best. As from a fear_ful dream I wake,..... The

clouds are fled, the phan_toms gone; And Hope clad in its

leggiere. *ritenuto.*

bright-est garb..... Breathes now of joy a--lone.

colla voce.

con slancio. *dim.*

Ah, yes! 'twas with pro-phet-ic pow'r..... Those words con-

-sold my breast, Still may I feel in joy..... or...

grief, All is for the best Ah!.... in..... joy or.....

colla voce.

leggero.

grief,.. joy..... or grief,.. joy..... or grief, All..... is.....

a piacere.

for the..... best, for..... the

Più Animato.

best. All is for the best. All is

ff Health to the Bride - - - groom! And health to the

ff Health to the Bride - - - groom! And health to the

Health to the Bride - - - groom! And health to the

ff *Più Animato.*

Ped.

for the best. All..... is..... for..... the

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

Bride! to the Bride! Ho--nour and glo--ry, peace, long-life, and

best.....

joy!.....

joy!.....

joy!.....

ff

Ped *p*

End of the Opera.

